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ABSTRACT

The purpose of this booklet is to draw attention to the need for a serious visual arts education program, to describe the experiences of seven school districts that are developing such programs, and to discuss the factors and issues involved in revitalizing visual arts instruction. An introductory section summarizes findings from a study in which seven selected school districts were analyzed to identify crucial characteristics of discipline-based art education programs. In the first section, "Art as Language: Its Place in the Schools," Ernest L. Boyer presents a rationale for art education, highlighting the need to include art making, art criticism, art history, and aesthetics in the art curriculum. The second section, "Art is Fundamental," is followed by an essay "The Signals of Art to the Workplace" (William F. Kieschnick), which considers how serious and continuing encounters with art can help individuals become more innovative and "ambiguity-tolerant." The fourth section, "Learning Art: Sketches of Art Education in America's Schools," presents case studies of each of the schools included in the study. The fifth section identifies critical elements in changing art education. The title of the sixth section is "Why Art in Education and Why Art Education" (Elliot W. Eisner). Conclusions are presented in the final chapter, "Moving toward Discipline-Based Art Education," by the Rand Corporation. (LH)

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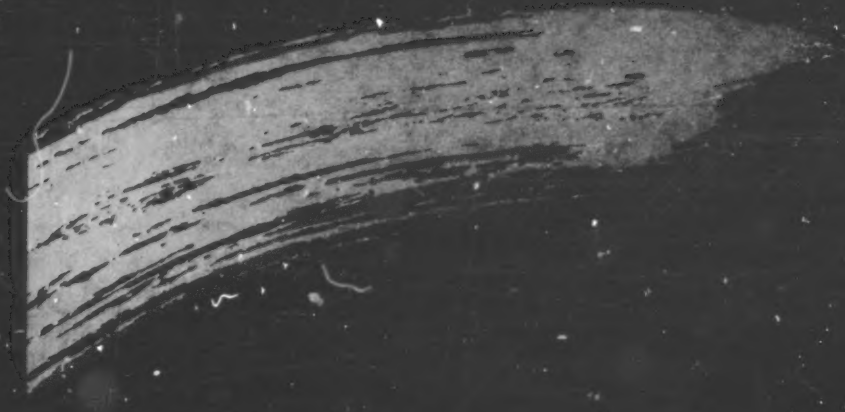
Beyond Creating: The Place for Art in America's Schools



A Report by the Getty Center
for Education in the Arts
April, 1985

Beyond Creating: The Place for Art in America's Schools

"Beyond Creating" introduces the reader to a new concept for teaching art in America's schools that is gaining acceptance in art and educational communities across the country.

Seven case studies, of selected school districts approaching art education as fundamental to a child's learning, support the assumption that art is basic to education. The report has a place amidst the current thinking that promotes academic rigor for our schools.

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On behalf of the J. Paul Getty Trust, I am pleased to introduce "Beyond Creating: The Place for Art in America's Schools," which is the first public report on art education from the Getty Center for Education in the Arts.

The Center was formed in 1982 to focus on the issues and challenges confronting today's art educators and policymakers. It is based on the conviction that the ideas and values communicated through art are an essential part of every child's education. The Center demonstrates the Trust's commitment to fostering knowledge about the visual arts among individuals of all ages, as well as among professionals dedicated to the study, research and conservation of works of art.

The Center is one of the Trust's seven operating activities which are addressing the critical needs related to the presentation, conservation and understanding of art, with the objective of making a significant contribution to the fine arts and related areas of the humanities. The other operating entities include: the J. Paul Getty Museum, the Getty Center for the History of Art and the Humanities, the Getty Conservation Institute, the Getty Art History Information Program, the Program for Art on Film and the Museum Management Institute. In addition, the Trust also administers a modest grant program to complement its operating activities.

In order to address the many complex problems related to art education in schools, museums and other education settings, the Center is envisioned as a locus for coordinating programs in other places and drawing

widely on the expertise of consultants and experienced practitioners. It has undertaken a series of research and development projects in three major programmatic areas: providing education and training opportunities in visual art education for school personnel; experimenting with the application of television to education in the arts; and identifying and disseminating information about promising school art education programs. "Beyond Creating: The Place for Art in America's Schools" is the result of the Center's ongoing effort in the latter area. It identifies critical factors which must be addressed if art is to be considered basic to children's education.

We view this report as important, not only to the Getty Trust, but to art educators, school policymakers and parents. It serves to inform our understanding of the issues that need to be addressed in order to effect lasting change in the content and quality of visual arts education in America's schools. We are hopeful that the report's findings will contribute to strengthening the role of art education in order to provide children with a well-balanced education.

Harold M. Williams
President
The J. Paul Getty Trust

Much has been written and said about a renewed American spirit in the '80s. In terms of education, that spirit has translated into a national movement to achieve a greater degree of excellence in our educational institutions. Such reports as "A Nation At Risk" and Ernest Boyer's *High School* reflect this growing demand for quality education in our nation's schools.

There is a desire among educators today, among policy makers and parents, to return to the basics—to stress the fundamentals, to teach children the essential, cognitive skills. But at the same time that schools are getting "back to basics," they are changing, experimenting, enacting new programs and policies. Classrooms are filled with a sense of excitement and challenge. We are experiencing, it seems to me, an educational renaissance—a renewal in which art education should play a vital role.

If what Alfred North Whitehead once said is true, that "art flourishes where there is a sense of adventure," then we as a society may do well to take advantage of these spirited times and secure a meaningful role for art education, because of its relevance to society in general and to the fundamentals of education in particular.

The Getty Center for Education in the Arts, an operating entity of the J. Paul Getty Trust, was established following a year-long examination of the substance and quality of public school arts education programs, particularly those in the visual arts. Before developing its own program, the Center wanted to better understand why arts education is accorded such low status in most of the nation's schools. This review was useful in identifying many of the features characterizing arts education content and practice. Chief among these is the traditional emphasis in visual arts education on fostering creative expression and developing artistic skills, such as drawing, painting and sculpting. This approach is evidenced in programs that stress hands-on production activities to the virtual exclusion of teaching children about the cultural and historical contributions of art or how to value, analyze, and interpret works of art.

"Beyond Creating: The Place for Art in America's Schools" is the result of a search for school districts that are developing visual art education programs that include art production, art history, art criticism and aesthetics. The research was undertaken because the Center believes that if art education ever is

to become a meaningful part of the curriculum, its content must be broadened and its requirements made more rigorous. The Center believes that no child is fully educated or adequately prepared to live in an increasingly technological world without understanding the meaning and beauty transmitted by the arts. The Center is not alone in this belief. Several recent national studies on education share some of its concerns. Three nationally recognized leaders of education and business, Dr. Ernest Boyer, Mr. William Kieschnick and Dr. Elliot Eisner, whose rationales for art education are included in this report, support this philosophy.

With the findings of this study, the Getty Center's policymaking is further informed. We feel the study has been a practical and realistic one. It is hoped that the findings set out in the following pages will allow an even larger, broader public to understand the value of art education and see it as fundamental to a child's educational development.

This report begins with an introduction that summarizes the salient findings of the study. All of the findings relate directly to the section of "sketches," which gives greater detail about the seven school districts selected for research.

The section on "critical elements" identifies the conditions and factors that must exist for substantive visual art education programs to be successful. The Rand Corporation, noted for its excellence in research, presents its conclusions in the final section of the report. And, finally, as previously mentioned, personal commentaries on the value of art education from a leading art educator, a corporate chief executive officer and a former United States Commissioner of Education provide personal perspectives about art's importance to society.

These findings, augmented by extensive interviews with leading art educators, lead the Getty to conclude that if art education is to move from the sidelines of instruction to a more central place in a balanced school curriculum, its content needs to be expanded to include attention to the disciplines that contribute to understanding art: art production, art history, art criticism and aesthetics. The inclusion of these four content areas in art instruction is important because each develops knowledge and techniques that contribute significantly not only to children's artistic creations, but also to their ability to draw facts and inferences about the cultural and historical contexts for art and to analyze and interpret the powerful ideas that art communicates.

Originally, the Center undertook this study to inform its own program decisions. Because the Getty wants to be responsive to the many inquiries from educators and parents about the findings, the study is available publicly in four formats: this report, The Rand Corporation's Cross-site Analysis (Volume I), Case Studies Analysis (Volume II), and Executive Summary (Volume III).

This preface would not be complete without special words of appreciation and recognition to the many individuals in each school district—administrators, teachers and students—who participated in the study and also to the members of the research team. The Center is privileged and fortunate to have had the opportunity of working with them all.

The openness, cooperation and enthusiasm of the school personnel in the seven districts were indispensable in providing thorough and accurate information about each program. Their personal and collective devotion to providing their students with a balanced education is commendable.

I began this preface with reference to the current call for reform of America's educational system. It is the Center's belief that a more substantive and rigorous approach to teaching the

visual arts is consistent with the ambitious challenge of educational reform and that it is incumbent upon all of us—parents, teachers and educators—to explore how we can work together within the American system of education to achieve academic excellence that is all-encompassing.

As an institution vitally concerned with illuminating the value of the arts to a civilized society and their importance to the educational development of children, the J. Paul Getty Trust hopes that this report will prove useful to all those who share our commitment.

Leilani Lattin Duke
Director
Getty Center for Education in the Arts

*A **splash** of brilliant color on a stark, white canvas. A child's patient attempt to capture the shades of a sunset in watercolors.*

An intricate line drawing depicting twisted trees and strange twilight creatures.

The functional design of a leather armchair.

The noble statue of a national hero standing in a small town square.

Art belongs to everyone. It stirs each person—the laborer, the business executive, the man or the woman, the student, the educator, the artist—in a unique way. Works of art convey very personal meanings. And each of us responds to them differently, depending on our understanding of art, an understanding that goes beyond creating, an understanding of art's history, its value, its purpose, its place in our culture and in our lives.

But do our children possess the knowledge vital to understanding and responding to art? Can they experience the force of an artist's vision? Will we endow them with the ability to think critically about that splash of color and that delicate line? Or will we, in devoting so much of our children's education to the three R's, rob them of the beauty, the meaning of art, along with an appreciation of its place in everyday life?

It *is* a paradox. Art stands among humankind's highest achievements, expressing inexpressable thoughts, inspiring exalted inspirations. So many of the decisions we make each day involve questions of style, taste, design. Presumably, educators and parents want to prepare young students for all of life's experiences. Yet as this country's schools, faced with budgetary restraints and pressures to emphasize fundamental subjects, let art instruction languish, are we not taking vital knowledge away from our children? Are we not denying them an important means of understanding human experience and depriving them of a primary vehicle for transmitting cultural values?

To address these questions, the J. Paul Getty Trust initiated in 1981 the first in a series of surveys of art education in the United States. These explorations led to the formation of the Getty Center for Education in the Arts in 1982 and to the study discussed here.

The Trust's preliminary review of art education found that very few school districts have considered art as an academic subject—like mathematics, language, and science—for several reasons. First of all, art is not generally seen as vital to a child's education, and it is commonly held that people need little or no formal education to experience, comprehend, and create art. Moreover, the present methods of teaching the visual arts reinforce the notion that art education lacks fundamental importance.

Though schools have not typically provided instruction which reflects art's value and complexity, the Trust recognizes that learning art requires more than looking at or trying to produce artworks. One needs to understand the historical and cultural contributions of art and how to analyze and interpret artistic compositions. Research found, however, that even schools concerned with teaching art tend to emphasize art-making activities to the exclusion of critical and art historical study. While recent reports on the quality of education cry out for courses with greater substance and rigor, and while traditional "academic" courses stress thought, reason, and ideas, art courses have sought traditionally to engage children's imaginations, feelings, and emotions.

The expectations raised by such studies as "A Nation At Risk" and "Academic Preparation for College" present art educators with a unique opportunity to strengthen programs in their own field. But under the present circumstances, it becomes clear why art education programs have been considered "frills." The Trust concluded—and leading art educators agree—that art education will continue to languish on the educational sidelines unless

- those who help shape the school's curricula believe that art education makes unique and vital contributions to a child's development, and
- the content of art programs is expanded to include art history, art criticism, and aesthetics, along with art production.

It was to further both these ends that the Trust created its Center for Education in the Arts. Two important premises guide the Center's activities. First, because art is a repository of culture, the study of art is a principal means of understanding human experience and transmitting cultural values. Second, if a significant change is to occur in the way art is typically perceived and taught in the schools, we need to better understand how art should and can be taught.

THEORY INTO PRACTICE

The purpose of "Beyond Creating: The Place for Art in America's Schools" is to draw attention to the need for serious visual arts education programs, to describe the experiences of seven school districts who are developing such programs, and to discuss the factors and issues involved in revitalizing visual arts instruction. The Center hopes that reviewing what is will suggest what can be.

For the last twenty years, leading art educators have championed the concepts and approach that the Center advocates. They have argued that art education is as fundamental to personal development as training in mathematics, language, and science. Art education enhances our ability to fully experience art and beauty, while deepening our understanding of culture and history. It enables people to appreciate and understand mankind's highest artistic achievements. It sharpens both perceptual and analytical abilities. And it nurtures the creativity and imagination necessary for innovative thinking and problem solving. In sum, art instruction develops skills vital to a child's full educational development.

Still, research indicates that art education cannot realize its full potential until schools approach it more substantively. The Center believes that if art education is to be accepted as essential to every child's education, programs will need to be developed that teach content from four disciplines that constitute art: art history, art production, art criticism, and aesthetics. Such discipline-based art education programs should offer instruction in the four disciplines because each one imparts knowledge and develops skills that help children understand art better, draw inferences about art's historical and cultural contexts, and analyze and interpret the meaning of artworks. The programs would employ the same standards maintained in other academic subjects: written, sequential curriculum; student assessment; and adequate instructional time.

However appealing and convincing this approach may be theoretically, the Center wanted to know whether discipline-based art education was being practiced in any of the nation's school districts. If so, what could the experiences of those districts reveal about the issues, factors, and problems that influence the development of such programs? To help answer those questions, the Center engaged the Rand Corporation, a research organization that has analyzed educational

change extensively. The Rand researchers designed the study and analyzed findings from the seven districts selected. Their purpose was to identify the crucial characteristics of discipline-based programs and to discover why some districts had more success than others in establishing and maintaining such programs.

The Center for Education in the Arts also invited five educators experienced in art education research to write case studies about these districts' programs. The Center wanted to know what the programs had in common, what made each distinctive, what their curricula looked like, what methods of instruction and evaluation they used, what factors constrained or encouraged them, and how they were put into practice. The Center also wanted to know why these districts chose to break with the traditional approach to art education which has emphasized art production over the other disciplines.

SUMMARIZING THE FINDINGS

The findings make clear that programs will vary to suit individual district environments, and that no one program is best. Those who want change must consider not only their objectives but also the institutional setting. The research shows

how district features, such as resources, staff expertise, educational philosophy, and political climate, radically shape the scope, goals, and methods of art education programs. In addition, the research identifies the basic characteristics a discipline-based program must have, the factors crucial for establishing it, and the issues involved in moving the nation's schools toward such art programs. These points are summarized below and discussed in more detail later in this report.

CRITICAL FACTORS IN CHANGING ART EDUCATION

A Change in Perspective. Establishing discipline-based art education programs requires more than a change in policies and practices; it requires a shift in perspective about the value of art in education. Educational policymakers, district administrators, principals, art specialists, teachers, and parents, all will need to alter their assumptions about the value of art, its place in the curriculum, and how it should be taught. When this happens, art education will have the broad support it needs to become basic to education.

Advocacy and Support. To initiate discipline-based art education programs, politically skilled advocates need to gain community support. These advocates require a commitment from school administrators, along with financial backing. The active involvement of teachers and principals is also critical throughout the planning process. Moreover, the study found that program viability, consistency, and quality depended on the coordination and resources provided by the district-level art specialist. With this combined support, programs can be developed, put in place, and successfully maintained—despite budgetary constraints and changes in the district environment.

Academic Rigor. Art programs will have to be conceived, developed, and maintained just as other academic subjects are. This means that university scholars will need to work closely with curriculum specialists and teachers to develop programs informed by the theory and practice of aesthetics, art criticism, history, and production. To ensure the continuing integrity of these programs, school district policies will need to call for a comprehensive, sequential curriculum, in-service teacher training, and classroom review by district administrators.

THREE PHASES INVOLVED IN DEVELOPING SUCCESSFUL DISCIPLINE-BASED ART PROGRAMS

Art education programs combining the four disciplines of art history, production, criticism, and aesthetics will not be developed overnight. As one can see, there are numerous challenges and steps involved in initiating, implementing, and maintaining a successful program. The following chart lists those individual steps, grouping them under the larger categories, or phases, of initiation, implementation, and

maintenance. The chart shows that those processes necessary for developing a viable discipline-based art program are cumulative in nature and that the initial steps must be sustained in order to maintain the program's quality.

Initiation

- A conceptual base for the programs that is clearly stated and understood
- Involvement of school administrators, teachers, and principals
- Presence of articulate art advocates
- Outside resources
  - —funding
  - —professional expertise

Implementation

- Specified instructional goals
- A written, sequential curriculum that includes content from the disciplines of art history, art production, art criticism, and aesthetics
- Support of the superintendent and school administration
- Expanded role for the art supervisor
- Concrete, ongoing training for teachers

Maintenance

- Principal's commitment to sustaining a strong program
- Strategies for program review and development
- Ongoing training for new teachers and staff

Art as Language: Its Place in the Schools

Ernest L. Boyer

Great nations write their autobiographies in three manuscripts; the book of their deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last.
John Ruskin

We humans are no match for the lion in strength; outstripped by the ostrich in speed; win no medals against the dolphin in swimming; can smell less acutely than the dog; cannot see as well as the hawk during the day, or the cat at night. Yet, as far as we know and understand, it is the human species that excels in the use of symbols. The sending and receiving of sophisticated messages set us apart from all other creatures on earth.

We build our nests; seek our mates; destroy our enemies. But unlike the other forms of life, we take infinite pains to express our experiences and record our relationships and feelings, accomplishments and failures. We capture those experiences and, with symbols, send them on to others through a process we call language.

In the early dawn of civilization our first parents used sticks and stones, grunts and groans, to convey feelings and ideas. Then words were formed, a vocabulary took shape, followed by written symbols, making it possible to send messages from place to place and transmit them from one generation to the next. Written and spoken language was enriched. Poets used words to create metaphors, forcing us to view familiar things in unfamiliar ways while the rhythm of the words carried another kind of meaning.

Language skill was not the only development of these early civilizations. There were human experiences that could not be captured by the sounds and visual impressions we call words. For the most intimate, most profoundly moving universal experiences, we created a more subtle, more sensitive set of symbols—a richer language we call the arts. Music, dance and the visual arts transmitted most effectively the heritage of a people and expressed most profoundly the deepest human joys and sorrows. As Murray Sidlin, conductor of the New Haven Symphony, said:

When words are no longer adequate, when our passion is greater than we are able to express in a usual manner, people turn to art. Some people go to the canvas and paint; some stand up and dance. But we all go beyond our normal means of communicating and this is the common human experience for all people on this planet.

People who uniquely extend and add such richness to our language, we call artists. But everyone, to be truly human, must be able to respond to the subtle messages only the arts convey. We cannot define beauty any more satisfactorily than we can define the arts. Yet most of us can recognize it when we see or hear it, and the more we experience it, the more sensitive we become to art's appeal.

Art education, then, is basic because it extends our language. It enlarges the store of the images we use. It makes our understanding discriminating and comprehensive. Music, dance and the visual arts are languages that reach all people at their deepest and most essential human level. Thus, aesthetic literacy is as basic as linguistic literacy.

Ironically, while the arts are undervalued in many schools, dictators recognize the power of nonverbal symbols in shaping attitudes and values. Tyrants who seek to control the hearts and minds of men censor not only speech but music, dance and the visual arts. Hitler destroyed books, controlled speech, and outlawed the arts that did not fit his twisted view. Stalin exiled Russia's splendid poets and suppressed new forms of art.

Artists, moved by the world's events, can use their symbols powerfully to convey feeling and ideas. Thus when Picasso confronts the unspeakable agonies of war—the dismembered child, the scream of the bereft mother, the shattered home—and puts them on a huge canvas called "Guernica," he makes a stunning statement about destruction that words cannot convey.

Our twentieth century has seen a crippling of the human spirit. Fragmentation abounds. Students are directed to one narrow branch of knowledge, thereby losing a larger vision. Even the arts have become so separated that students of music, or painting, or literature fail to see connections. Humanities students specialize in "periods"—Renaissance, Baroque, Modern—and are hardly conversant with traditions outside those little boxes.

Education must reaffirm the breadth and richness of our language, rejoicing in both verbal and nonverbal symbols. From birth on, the human mind is stocked and stoked with images from all our senses. Although it is not clear how the process works, we do know that every image we receive evokes layers and shades of meaning. Idioms—"we worked around the clock"—depend on complicated combinations of images, culture bound. But Dali's painting, "The Persistence of Memory," can be universally understood by anyone haunted with time and its inevitable changes.

Art is perhaps humanity's most essential, most universal language. It is not a frill, but a necessary part of communication. Indeed, the quality of civilization can be measured by the breadth of the symbols used. We need words, music, dance and the visual arts to give expression to the profound urgings of the human spirit.

Now more than ever, all people need to see clearly, hear acutely and feel sensitively through the arts. These languages are no longer simply desirable but are essential if we are to convey adequately our deepest feelings, and survive with civility and joy. □

President of the Carnegie Foundation for the Advancement of Teaching, Ernest Boyer is the senior author of *High School: A Report on Secondary Education in America* (1983).

Imagine a moment of an elementary school open house. Imagine walking into a classroom today. What would you expect to see? You might see spelling and vocabulary words written on the chalkboard, math and reading textbooks displayed, and posters and newspaper photos showing historical and current events covering the bulletin boards. You might even see some children's artwork decorating the room.

On the children's desks, you might find folders containing examples of their writing, spelling, and math exercises that illustrate progress in mastering increasingly difficult assignments. If these folders contain examples of any artwork, you would expect to see colorful finger paintings or crayon

drawings depicting the latest holiday, a recent vacation or an adventure. Could you tell from the children's artwork, however, what skills and concepts were learned? Could you tell whether the children were increasing their mastery and understanding of art in the same way as in their other subjects? You probably could not, and you might wonder why.

In schools where art is still taught, it is not generally treated as a serious subject of study nor as part of the core curriculum. It is not unusual to find art treated only as an enrichment activity, a reward for good behavior at the end of a week or a "relief" activity from other subjects. It is not unusual to find an emphasis on making things for their own sake, rather than on learning how creative art activities contribute to the understanding of art. And it is not unusual

"Our schools must be concerned about developing the intellectual and spiritual strengths and judgments that knit together the very fabric of our society, and that foster a common culture, especially in a country that prides itself on pluralism and individual freedom."

—Scott Matheson, Governor of Utah

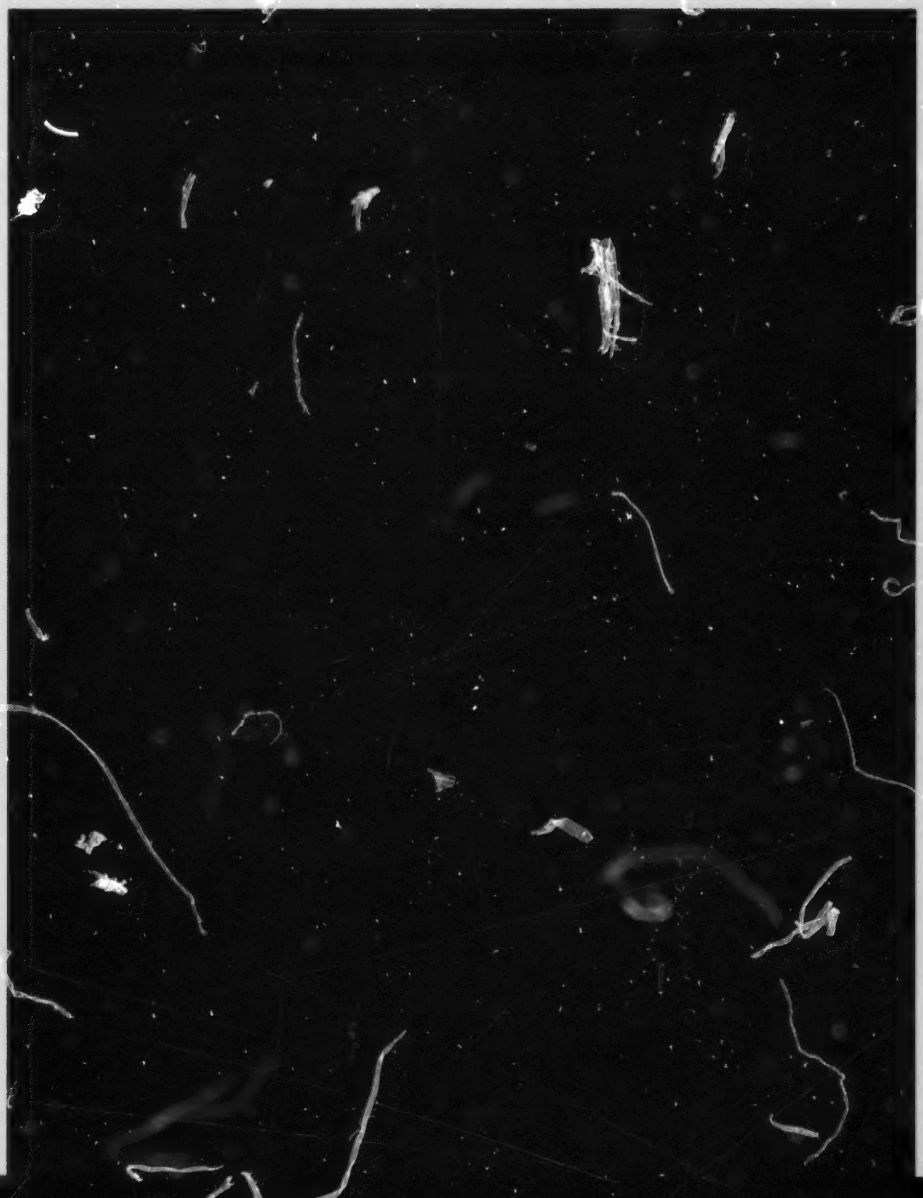
to find teachers attempting to teach art without written curricula or textbooks to assist their teaching and help assess their students' progress.

Traditionally, art in many schools has been treated primarily as an enrichment activity, rather than as a substantive body of knowledge that requires study and merits the status of other subjects included in the curriculum.

WHY ART EDUCATION?

A primary goal of education is to enable children to develop their minds and intellectual capabilities, using all forms of creative intelligence as means for achieving this goal. The expressions of thoughts and feelings take many forms. Verbal and written language are only two of the forms that communicate these expressions. Art, music, dance, and drama also communicate thoughts and feelings through visual forms, sounds, and movements.

For children to develop their mental capabilities and realize their fullest potential, they need to be exposed to many kinds of knowledge, to many ways of knowing their world and expressing their thoughts. If the development of some kinds of knowledge and ways of experiencing the world is neglected or ignored in school instruction, then a primary goal of education is only partially fulfilled.



All the arts—literary, performing, and visual—provide knowledge about the world and ways of experiencing it that contributes to an understanding that is unique and different from that gained through verbal and written language. The arts present artists' insights about personal experiences common to us all—experiences such as love, birth, death, and conflict. They also convey important social meanings. They might describe social values or conditions, like patriotism or war. They can reflect certain needs of a society, for instance, the need for functional buildings like skyscrapers. The arts' social and personal meanings go far beyond the enjoyment of beauty. Because the arts convey knowledge and meaning not learned through the study of other subjects, they deserve to be an integral part of every child's education.

"...art establishes the basic human truths which must serve as the touchstone of our judgment."

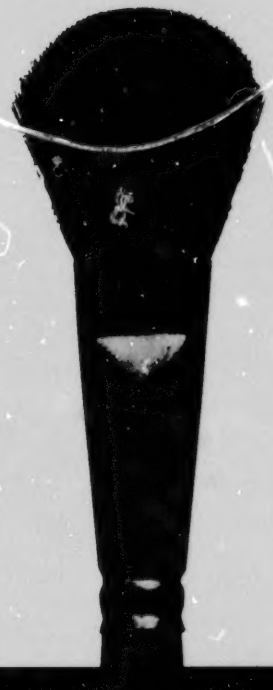
—John F. Kennedy
35th president of the United States

"I found that I could say things with color and shapes that I had no words for."

—Georgia O'Keeffe, artist

The visual arts convey knowledge and meaning through two- and three-dimensional forms such as painting, drawing, photography, sculpture, architecture, and product design. The ability to understand the meanings communicated by these visual forms requires instruction that teaches children how to understand them.

The three essays contained in this report and the quotes from Americans in this chapter express ideas about the importance of art and the value of art education in our daily lives. These statements and sentiments vary widely, and not one among them presents the best or the definitive argument. Nevertheless, these thoughts provide helpful perspectives that address some fundamental questions such as "Why is art important?" "How does it enhance our lives?" and "What do children learn from the serious study of art?"



WHY DISCIPLINE-BASED ART EDUCATION?

We increase our understanding of the meaning of an artwork if we have worked with materials and processes that artists use to create art. We also broaden our understanding if we know when and where a work was made, something about its creator, the function it served in society, and what art experts have said about it.

Artists, art historians, art critics, and aestheticians contribute different perspectives about an artwork. These perspectives are instructive and useful because each one deepens our understanding and heightens our appreciation of the various levels of meaning the work of art conveys.

Over the past 20 years, many art educators have advocated that art instruction be based on content from areas or disciplines that contribute to the understanding of art. They have suggested, and the Getty Center agrees, that teaching children about art should draw on ideas and techniques from each of these areas to build a full understanding of art. This approach to art education is called "discipline-based."

This term was chosen because it seems to suggest that the content for art education should come from the disciplines of art production, art history, art criticism, and aesthetics.

The information derived from each of these disciplines and their interrelationships contributes significantly to a fuller and richer understanding of art. In a discipline-based art education program, learning about art would occur not by isolating the content of each discipline, but by relating and integrating content of all the disciplines.

"The teaching of the arts and the humanities in our schools is essential to all of us. Our ability to communicate effectively, the growth and vitality of our cultural institutions, and the preservation of our cultural heritage, all depend upon understanding and appreciating the pivotal role of the arts and the humanities in developing a truly literate society."

—Andrew Haiskell, Chairman, President's Committee on Arts and the Humanities; Chairman of the Board, Time, Inc.

There are many different ways that discipline-based art education can be taught, as the findings from the seven case studies indicate. This is an important strength because teachers will want to make choices about what content is drawn from the different disciplines and how this content is related and integrated into curricula and instruction.

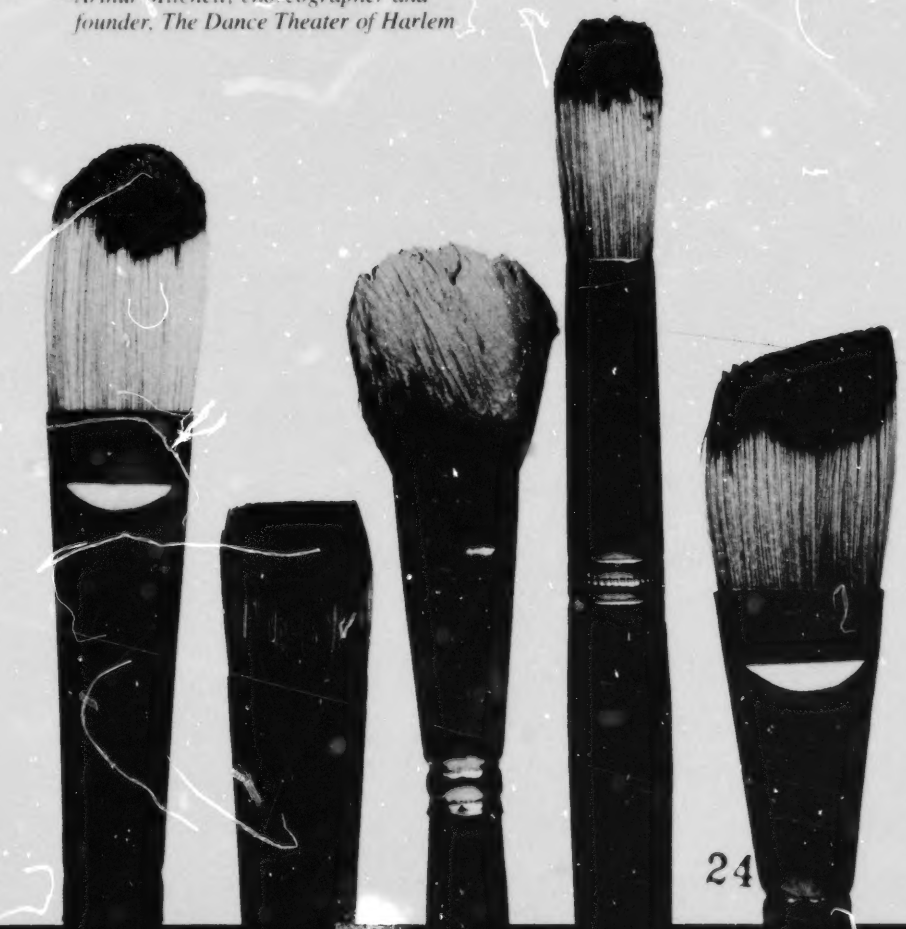
What can children be expected to learn from a discipline-based art education program? What does each discipline offer that can make a child's encounter with art richer and more meaningful? What can each discipline contribute to the understanding of art? The following sections explore and begin to provide answers to these questions.

"The true artist, like the true scientist, is a researcher using materials and techniques to dig into the truth and meaning of the world in which he himself lives; and what he creates, or better perhaps, brings back, are the objective results of his explorations. The measure of his talent, of his genius, if you will, is the richness he finds in such a life's voyage of discovery."

—Paul Strand, photographer

"...we must carry arts to the people, not wait for the people to come to the arts."

—Arthur Mitchell, choreographer and founder, The Dance Theater of Harlem



CREATING ART

Painters, photographers, printmakers, sculptors, architects, and other artists who design objects and spaces express ideas and feelings through the things they create. When they produce art, their mastery of technical skills and control of materials distinguish them as individuals who have spent much time learning and practicing to convey their thoughts through visual forms. In creating each work of art, artists make an amazing number of choices: They consider what materials—clay, paper, metal, stone—best convey their ideas; what visual elements—lines, colors, shapes—best depict their subjects; what visual principles—composition, balance, contrast—best communicate their intentions. The choices and thought processes artists use to make decisions may be flexible, but they are not capricious. They are deliberate, qualitative decisions based on the artist's knowledge, practice, and capabilities.

Through experiences that provide opportunities for children to express themselves visually, they can learn how to use materials and visual concepts to convey their own ideas and feelings. Grappling with and learning about making art give children an understanding

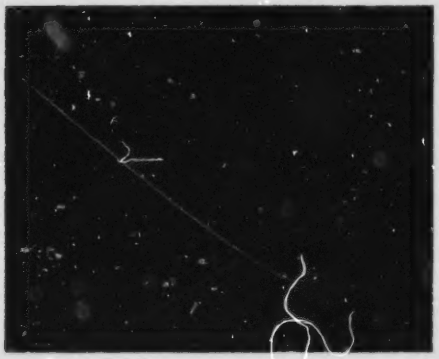
of the effort and skill artists need to communicate visually and of how visual forms of communication differ from talking and writing. Direct personal involvement in the creative processes of art production helps children understand how artists create works of art and how they express their ideas with them. This understanding provides children with a greater appreciation for the contributions artists have made to human achievement.

ART HISTORY

Art history contributes to understanding works of art by providing information about who created them, what functions they served, the cultural contexts in which they were made, as well as how and why art has changed over time.

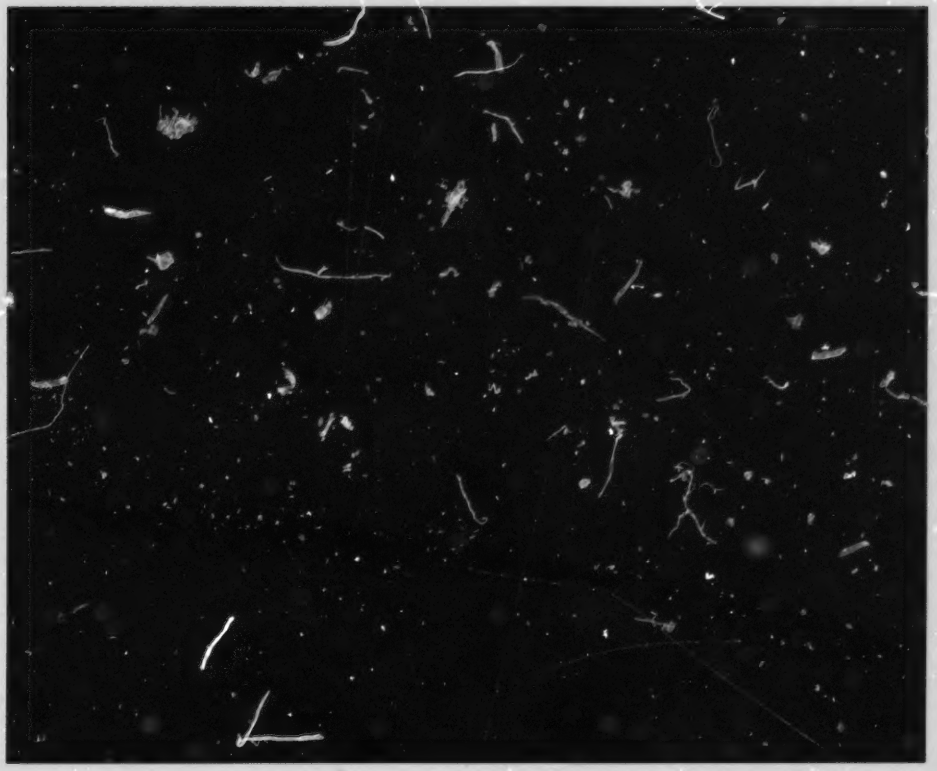
Artworks reflect the times and cultures of the people who produced them. Because they are a record of how people, places, and things looked, artworks help bring us more immediately and vividly into contact with past civilizations, as well as with present societies. Art history provides a timeline that shows us how artists, styles, and periods followed each other, what works from different civilizations were produced at the same time, and how art has evolved through the ages. It tells us why certain works are considered prominent examples of a particular period, why works look the way they do, and how artists have influenced art produced by later civilizations.

When children have opportunities to study artworks from the past and the present, they begin to understand how art reflects the values of a society; how art has been influenced by social, political, and economic beliefs of a society; and how art has made distinctive contributions to that society. Such understanding gives children a greater appreciation of how cultures have communicated through visual forms and helps children gain insights into relationships between the past and the present.



ART CRITICISM

We all have opinions about works of art, often without knowing how we arrived at them. We are sometimes puzzled. Do we simply prefer one work over another? or are we judging it to be better? We know that liking is different from judging, but we don't know why. Often we find it hard to talk about what we like or why we judge works of art in one way or another. Art criticism can help us understand our preferences and judgments, as well as tell us how professionals who study art interpret it.

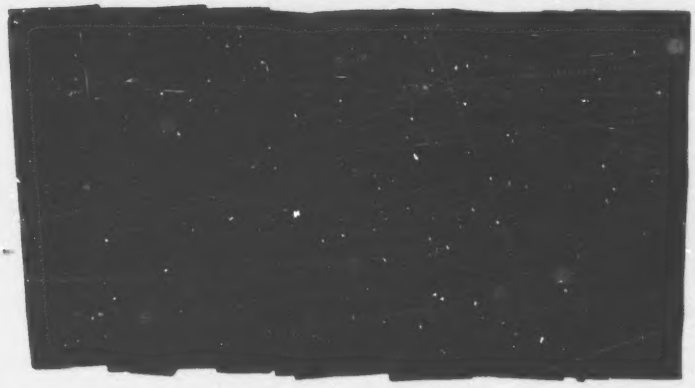


"A community whose life is not irrigated by art and science, by religion and philosophy, day upon day, is a community that exists half alive."

—Lewis Mumford, critic

Art criticism involves explaining an artwork and judging it. Most criticism takes the form of written statements and oral discussions that describe, analyze, interpret, and evaluate contemporary art. Criticism is carried on in newspapers, popular magazines, scholarly journals, and on radio and television. In order to make intelligent and informed judgments, art critics need to know as much about an artwork as possible. In assessing art, they use information from artists and art historians, along with criteria from aestheticians.

Students also need a basis for making their own informed judgments about art. Knowledge and objective criteria are essential for analysis, interpretation, and judgment. If children read and listen to art critics, they can practice criticism themselves by writing and talking about judgments they have made. Learning to make informed judgments about art requires students to observe, discriminate, compare and contrast works of art, and to use expressive language to explain their assessments. Through these experiences, they are able to derive meaning from art that can contribute to their understanding of the visual arts and to their own art production.



"The highest purpose of art is to inspire."

—Bob Dylan, singer

AESTHETICS

Artworks have the potential for eliciting aesthetic responses. These responses differ from intellectual and emotional responses to objects not considered art. Aesthetics is a branch of philosophy and is concerned with understanding what qualities in art contribute to aesthetic responses. As philosophers of art, aestheticians develop theories about the nature of art. They pursue the answers to such questions as: What is art? What do artworks offer that is different from that which other objects offer? And what is the unique nature of the experience that can result from looking at art?

When children look at a sculpture or painting and ask, "Why is this art?" they are asking a question about aesthetics. By understanding the importance of such questions and exploring the answers to them, by talking about and reading what aestheticians have written about art and aesthetic responses to it, students can learn different ways to appreciate and value art.

"Art is the objectification of feeling."

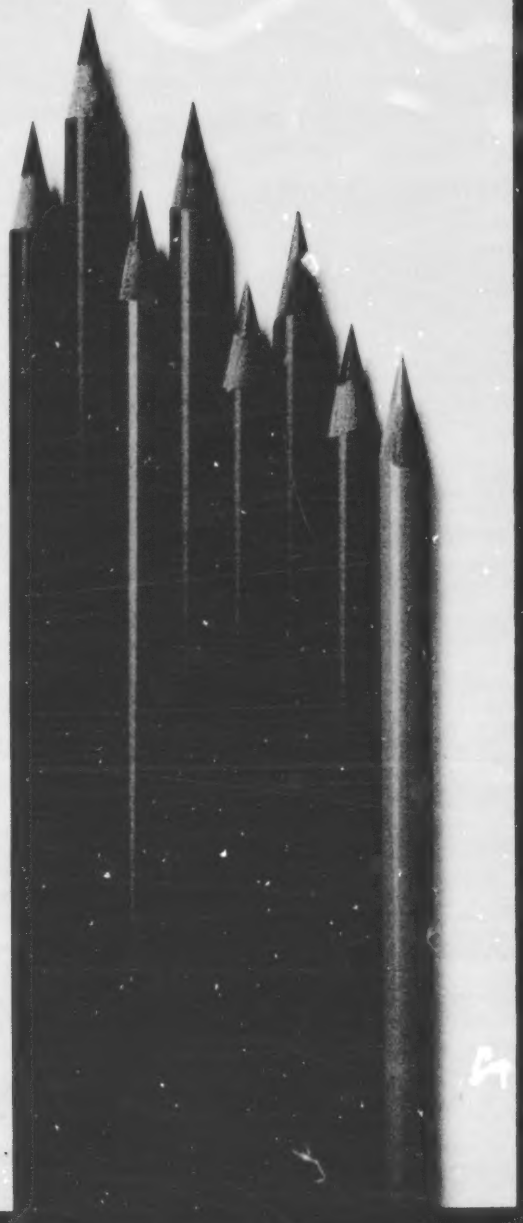
—Susanne Langer, aesthetician and educator

"...all art is the expression of one and the same thing—the relation of the spirit of man to the spirit of other men and to the world."

—Ansel Adams, photographer

"Mankind's most enduring achievement is art. At its best, it reveals the nobility that coexists in human nature along with flaws and evils, and the beauty and truth it can perceive. Whether in music or architecture, literature, painting or sculpture, art opens our eyes and ears and feelings to something beyond ourselves, something we cannot experience without the artist's vision and the genius of his craft."

—Barbara Tuchman, Pulitzer Prize winning historian



It seems reasonable to ask at this point whether the discipline-based approach to art learning is as applicable to elementary school students as it is to high school students. Just as other subjects—such as mathematics, which begins with arithmetic and progresses through algebra, geometry, and calculus—are guided by principles of child development, art instruction follows an orderly learning sequence. A curriculum that draws its content from the art disciplines will enable children to develop increasingly sophisticated abilities to produce, describe, interpret, and assess art. Children will gain a more complete understanding of art when instruction is sequential and cumulative at every grade level.

THE OPEN HOUSE REVISITED

Let's return to the elementary school open house where we began. What would you expect to see in classrooms where a discipline-based art program is taught?

The rooms would be alive with art, including students' works and reproductions of artists' works from around the world. Paintings and collages would be displayed on the walls, paper and clay sculptures would fill countertops, and prints of artists and their works would be pinned on bulletin boards. On the children's desks, you could expect to find folders containing examples of their work in all subjects. The examples of their art exercises would include not only their drawings, but short descriptive essays explaining what they have produced and how it compares to art works they have studied and to critical essays about famous works of art. Just as you would expect to see samples of spelling, writing, and arithmetic that indicate increased levels of learning, you also could expect to see evidence of increased learning of artistic skills and knowledge.

You would, in short, find in these classrooms evidence that children are being taught to understand the creative force of art—its place in their lives and their heritage—and being encouraged to make its infinite variety a part of their own lives.

The Signals of Art to the Workplace

William F. Kieschnick

The exercise of judgment in the making of artistic images or in their appreciation depends upon the ability to cope with ambiguity, to experience nuance, and to weigh . . . tradeoffs among alternate courses of action. These skills represent not only the mind operating in its finest hour, but are precisely the skills that characterize our most complex adult life tasks.

Elliott W. Eisner

Many artists and educators have written of the complex "signals" sent by works of art. I agree especially with the expressions of Elliott Eisner, provided we set aside those artistic experiments which seek but fail to achieve this vital communication between the object and the viewer.

In this context, I would like to explore the intellectual and practical benefits of the signals ***received*** *from artistic creation, especially those received by leaders and professionals in the workplaces and laboratories of business, government, and community institutions.*

Leadership, decision-making, planning, and professiona achievement in the institutions of the world are becoming increasingly complex as our societies mature. Whether you are a leader or a professional in an art museum, oil company, or state government, the odds are that the execution of your assignment is fraught with challenges, with the need for innovative ideas, and with ambiguity. A myriad of personal qualities is needed, especially analytical ability, but two qualities in particular seem increasingly useful, indeed, essential. I refer to the ability to ***innovate*** *and the ability to constructively deal with* ***ambiguity.***

Innovation is perhaps the most discussed but least well-practiced process in the world. It is an operative process, not only creative but executional. Technical inventions, conceptual breakthroughs in arms negotiation, new and valuable services and products in the marketplace, entrepreneurial businesses formed, constructive new personal relationships, an exciting new musical composition: these are all examples of the mental capacity to displace old perceptions and ways with new and frequently improved ones. The gift of creativity can be cultivated, nourished, and improved if a mind is open to dialogue, contemplation, explanation of the unexpected, and consideration of the "new." The fate of an individual, a business, a community institution, or of a country can be constructively leveraged through innovation. The potential for good is enormous.

Artists are constantly experimenting with expression of images, sounds, and motion—an ongoing process of innovation in which some efforts succeed and others fail. It is my observation that, at the intellectual level, people who respect and understand this process are often innovative themselves in their fields. At the subliminal level, people who enjoy, ponder, speculate, and even just consistently encounter the products of this artistic innovation enlarge their personal capacity for innovation. If one cannot at least tolerate artistic innovation, must it not also be difficult to tolerate the provocation of other creative stimuli? For these reasons, I believe that encounters with successful experiments in art promote and coexist with innovation in other activities.

The need to resolve ambiguity is also increasing. Decisions and plans that must resolve and make tradeoffs between diverse considerations abound, especially in our pluralistic society. However noble the advocate of a single political value may be, I honestly believe that such a person or institution has a less difficult task than do those leaders who must "put it all together" in workable, balanced solutions. Think of museum directors who balance costs with the elegance of exhibitions, teachers who balance discipline and student individuality, business leaders who balance present "bottom lines" with investing in the future, government leaders who balance safety nets for the poor with social entitlement contracts and budget deficits. The list goes on and on, and most of these challenges are rife with ambiguity.

The complexity of many art forms has something to teach us about these ambiguities. Those at home with the nuances and ambiguities of art forms are more likely to persist in the quest to resolve ambiguity in the "practical" world. It could be asked which comes first: the ability to deal with ambiguity or the appreciation of art. I suggest that one can enhance the other. But the essence of the matter is perhaps that mental persistence and psychological capacity for ambiguity can be developed in a number of ways, and certainly through a background in art appreciation.

If then, the impact of serious, continuing encounters with good art can sometimes stir and provoke the senses to be more innovative and ambiguity-tolerant, why do we put these experiences off until our adulthood? If the young mind is as thirsty and capable of early molding as we believe, why don't we start the process and reap the benefits earlier? Why not establish the place for art education in our schools both for aesthetic and intellectual rewards? □

President and chief executive officer of Atlantic Richfield Company, William F. Kieschnick is also president of the Board of Trustees of The Museum of Contemporary Art in Los Angeles.

Center for Education in the Arts
es that education does not develop our
children's full potential unless it includes art
and that art education will not fulfill that mission without substantive instruction in all four disciplines. Yet, as stated in the "Introduction," the changes required are significant. They will be especially challenging to make because all those involved will need to perceive art as a more substantive subject, teachers will need to learn new concepts and methods, and students will need to accept the new rigor and demands that accompany the greater richness of discipline-based art education.

Given the scale of such changes, are we asking the impossible? Can such programs really be put into practice? If so, will they be tried only by certain districts in particular areas of the country?

The following case studies show that discipline-based art education programs can be developed, and not only in affluent, arts-oriented communities. When the Center looked for evidence that the theory of discipline-based art education had affected practice, it asked more than 100 art education experts across the country to identify districts whose programs provided such evidence. They nominated quite a few. When the Center's five art educators and the Rand analysts looked closely at materials from these districts and visited those that seemed most promising, they selected seven whose programs seemed to come closest to the theoretical ideal. Those districts ranged from an upper class university town to

an economically stressed inner city. They are located in California, Illinois, Minnesota, New York, Ohio, Virginia, and Wisconsin, and vary in size from 3,100 to 85,000 students. Their geographic and economic diversity testifies to the basic appeal of such art education.

These districts were selected because their art education programs are promising. They are all trying to develop or maintain discipline-based programs. But, for determining what art education can be, the problems these districts encountered have as much to teach us as their successes. The fact that certain elements are missing from their programs points out some important issues for the future practice of art education and the training of those who will administer and teach it. At every site, influential people advocated the change to more comprehensive art programs. Consequently, we can learn a lot from analyzing why some have succeeded more than others.

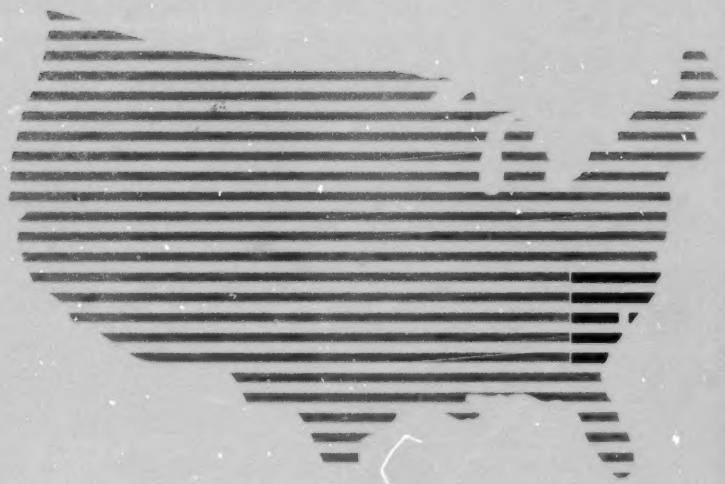
When the Center's art educators began studying the programs in these districts, the definition of discipline-based art education was (and is) still evolving. Since then, the Center has added aesthetics to its definition. As a result, the case studies do not present evidence that the programs systematically provide instruction in that area.

The sketches that follow only begin to suggest the richness and diversity of the districts and their programs. Getty art educators spent 15 months in the districts visiting classrooms; going along on field trips; talking to administrators, teachers, parents, and students; poring over course descriptions, materials, and lesson plans. The resulting case studies reveal that these programs stand out in their pioneering efforts to break with tradition, change their perspective on art education, and offer instruction in art history and criticism as well as art production.[1]

Beach has a remarkably strong art
am: Its curriculum guides prescribe com-
mon instructional goals and require a balance among art production, art history, and art criticism. Without exception, its art teachers work toward these goals, carefully preparing lesson plans for each class period. The program provides articulated, sequential instruction from kindergarten through twelfth grade. And it enjoys the same status and support in the district as other subject programs.

Often, curriculum guides state that art instruction should include history and criticism as well as production. But it is unusual for a district to take these prescriptions as seriously as Virginia Beach does. Because this wasn't always so, the way the program developed is particularly instructive.

Virginia Beach is a richly varied community of more than 310,000 people. It stretches for 65 miles along the Middle Atlantic Coast and includes an ocean resort strip, a collection of once-small villages now connected by suburban sprawl, farms, the "Dismal Swamp," and naval installations.



Its nearly 58,000 children are served by 73 elementary, 9 junior high, and 7 high schools.

In this fast-growing school district, the story of the current art program began 20 years ago. At that time, district administrators believed that art should be an essential part of the curriculum and that the community wanted a strong art program. In 1966, they began building such a program by using federal Title I funds to hire art specialists for six elementary schools. Encouraged by the results, the district soon hired art specialists for all its elementary schools, and today, such specialists teach all Virginia Beach art classes.

Although this step certainly strengthened art instruction, there was still no districtwide art program, primarily because there was no curriculum guide for art. The district requires that instruction in each subject be based on such a guide. Unfortunately, the art teachers repeatedly failed to produce this mandated curriculum. Without the guide, art education remained in limbo, lacking the status of the subjects whose teachers had prepared curriculum guides.

Once again, the district administration demonstrated its basic support for art. It allocated still more funds for curriculum development. Even more importantly, it hired an art supervisor who had outstanding credentials in curriculum development and an unusual ability to organize and encourage teachers. She gave the art teachers on the curriculum-writing teams a workable, comprehensive framework, showed them how to present materials they had already developed, and in four months, she and the teachers produced a draft of the curriculum guide that is still followed today. Subsequently, it has been used to develop more specific guides for the various instructional levels.

The resulting program reflects the guidelines of the National Art Education Association and has these components: development of perception and sensitivity, study of artists and works of art, critical evaluation, and the making of art. Within these components, the curriculum guides specify comprehensive goals for each instructional level and outline activities that will help achieve these goals.

Virginia Beach has a highly unified and consistent program. The Getty researchers concluded that one key to its success is the way these prescribed goals and activities have been translated into classroom practices. Clearly, the district's art specialists have abided by these prescriptions, but has the district bought program consistency at the price of flexibility and creativity? The issue of consistency versus creativity inevitably arises when districts consider ways to strengthen art education, and the Virginia Beach program offers a good opportunity to examine that issue.

People who argue against a prescriptive art curriculum usually contend that unless teachers have the freedom to develop their own programs, they cannot effectively foster their particular students' creative efforts. This belief reflects a common assumption that artists cannot create if they are hampered by conventional constraints. If this were true, one would expect Virginia Beach teachers to respond negatively to the district's prescriptive program. But to the contrary, their response has been quite positive.

At first, many of the teachers may have followed the guides because it was expected. However, the overwhelming majority have realized the advantages of having curriculum guides: Teachers can assume what students learned and what skills they mastered the year before. Moreover, the guides provide a basic structure that lets them plan and teach as innovatively as they desire. Although the guides provide some sample lessons, they only suggest the content teachers can use for different components of the curriculum. This means that teachers can plan the content of their own lessons.

Actually, district policy requires that teachers write lesson plans for each period and that principals make sure those plans adhere to the art guidelines, including components of history and criticism, as well as production. Nevertheless, the teachers have considerable latitude for creativity and flexibility. In retrospect, even those who originally opposed the new curriculum now see the *absence* of prescribed structure as detrimental to a successful program.

The results of the program also demonstrate clearly that it has promoted creative, flexible teaching. The Getty researchers found that the students not only produce impressive artworks on their own, but show exceptional competence in art history and criticism as well. In national surveys, Virginia Beach students were three to four times more successful than the average student at identifying major works and styles of art and could describe and analyze works of art with greater insight and sophistication.

BRENT WILSON, Researcher
Virginia Beach

Dr. Brent Wilson, professor and head of the art education program in the School of Visual Arts at the Pennsylvania State University, is recognized internationally for his research relating to children's art and to the assessment of art educational achievement. He is currently studying the story drawings of children from around the world and exploring the unique role that art plays in a child's cognitive development.

Professor Wilson is an award-winning author and researcher. Along with numerous research reports and other educational writings, he has co-authored with Dr. Marjorie Wilson a recent book entitled *Teaching Children to Draw*. Wilson has received the prestigious Manuel Barkan Award in recognition of his scholarly contributions to professional literature in the field of art education. In addition, he has been honored with the Distinguished Achievement Award for excellence in educational journalism by the Educational Press Association of America.

Prior to assuming his position at Penn State, Dr. Wilson was a professor of art and education at the University of Iowa, a lecturer at the University of Utah, and an instructor at the Ohio State University. He has lectured at over twenty-five universities and colleges in the United States and abroad, and has given major addresses at both national and international congresses. For 12 years, he served as the principal consultant to The National Assessment of Educational Progress in Art.

Professor Wilson received his Ph.D. degree in art education from the Ohio State University, a Master of Fine Arts degree in painting and sculpture from Cranbrook Academy of Art, and a bachelor's degree in art education from Utah State University.

Palo Alto is an affluent community located between San Francisco and Stanford University. Its school district serves 8400 students in 11 elementary, two middle, and two high schools. Palo Alto parents are generally college educated and upper middle class, and they have high expectations for their children. They demand, and get, a lot from their schools: On achievement and aptitude tests, Palo Alto students usually perform above the 85th percentile nationally, and 90 percent of the graduating seniors go on to colleges and universities.

This seems like a promising environment for art education, and Palo Alto's art program does have a statewide reputation for excellence. The district's support for art education can be seen in various ways. Although it employs no full-time elementary art teachers, it has three full-time art teachers in the middle schools and seven in the high schools. Despite tax-related funding cuts, it has continued a tradition of 20 years by keeping its full-time art supervisor—a rarity in California school districts today. It has also maintained a seven-period day, which allows scheduled time for art classes. Finally, Palo Alto requires one year of fine arts for high school graduation, a requirement existing in less than 3 percent of school districts nationally.

The strength of art education in Palo Alto reflects the attitudes of parents who recognize that fine arts should have a place in the curriculum. For many Palo Alto residents, fine arts are part of the fabric of life, and the community's art activities and institutions reflect this. However, the limitations

of art education in the district also reflect parental priorities. Oriented as they are to higher education for their children, parents want the schools to offer art courses for interested students, especially advanced placement courses for college-bound students. Nevertheless, sensitive to college entrance requirements and career opportunities, they do not consider the fine arts as important as the sciences or social studies.

The district has not attempted to establish an articulated, comprehensive art program for kindergarten through twelfth grade. In the middle schools, there is no common specified curriculum with accompanying resource materials, only a general curriculum statement indicating that students will have access to two- and three-dimensional projects. As a result, the nature and quality of art activities differ according to the teachers' interests, training, and skills.

In the high schools, the art curriculum consists of a set of materials prepared by the secondary school art faculty. These materials define instructional goals for each course offered and briefly describe course content. This arrangement has the virtue of allowing teachers to develop activities suited to particular classes and to invent new activities, reflecting developments in the profession, to meet the aims of the curriculum guides.

The high schools offer a basic art program for beginning secondary students, which exposes them to a range of projects, materials, and techniques, and builds on whatever work they have had before high school. Because it attempts to cover so many bases, this program does not give the students comprehensive experience with any specific medium or way of approaching art. However, this situation is remedied in the advanced courses. Because the high school art teachers are exceptionally good, the advanced production and art history courses provide instruction and elicit student responses that measure up to, and in some cases surpass, college-level standards. Moreover, the art faculty has recently taken steps toward developing curriculum units that will make instruction in art history and criticism more systematic.

From the standpoint of comprehensive art education, the most significant element of Palo Alto's art education is a model project, recently completed in the elementary schools, called SPECTRA (Special Teacher Resources for Art). Funded by the State of California, this program involved 80 percent of the district's third- through sixth-graders once a week for three years, beginning in 1982.

SPECTRA provided a model of art education instruction for classroom teachers by bringing community artists into their classrooms. Enlisted and trained by an art consultant, these artists conducted weekly one-hour art lessons that had two basic purposes: first, to give students an organized, comprehensive introduction to art heritage, art appreciation, aesthetics, and practice with various media and techniques; and, second, to give the classroom teachers the training they will need to provide this kind of art instruction themselves. During the first year, the regular teachers only observed. During the second and third years, they were expected to participate and to conduct at least one session a semester, with the SPECTRA artist's assistance.

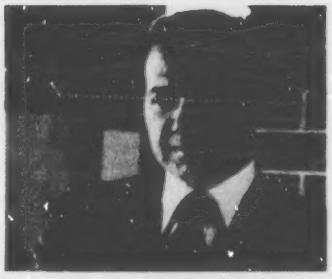
The SPECTRA curriculum has three units: "Line, Shape, Color, Space, Form, and Texture," "American Art," and "A World at Art." Each lesson is self-contained. At the beginning, the SPECTRA teacher presented and displayed works of art to help students learn something about the work of a

particular artist, a particular period or style, or some aspect of history that artworks illuminate. Then, students engaged in a productive activity related to the lesson's theme or content. Finally, they displayed their work, and the class offered supportive, constructive criticism.

The prime mover behind this extraordinarily inventive program was the district art supervisor. She built the base of support for strong art education by involving important community groups, keeping parents informed and excited about district art education, and using the resources of Stanford University to help secure art education's position in the district curriculum. She also designed SPECTRA, using guidelines recommended by the California State Department of Education and programs she had developed before coming to Palo Alto. Finally, she secured the state funds that maintained the program and convinced principals to provide start-up funds from their school cash reserves.

Because SPECTRA has just completed its final year, it is too early to tell whether the program's kind of in-service training can prepare teachers to carry on substantive, sequential art education. The future of a SPECTRA-type program remains uncertain in the district for other reasons as well. Our studies found that the level of teacher proficiency and interest varied considerably. Teachers' commitment seemed to depend on their interest in art education or their sense of its value in the elementary curriculum. Consequently, principals' attitudes and knowledge will probably decide whether SPECTRA-type instruction continues and is consistent across classrooms. Although the principals supplied the start-up funds for the project, their later interest and enthusiasm varied widely.

Palo Alto provides a provocative insight for discussions of substantive art education. It is commonly assumed that upper-middle class communities are the most likely to want and welcome art as a basic subject. Palo Alto's response qualifies that assumption. While they may value the arts, parents of college-bound students evidently want the lion's share of school resources devoted to those subjects that are implicitly given status by college requirements and credit policies.



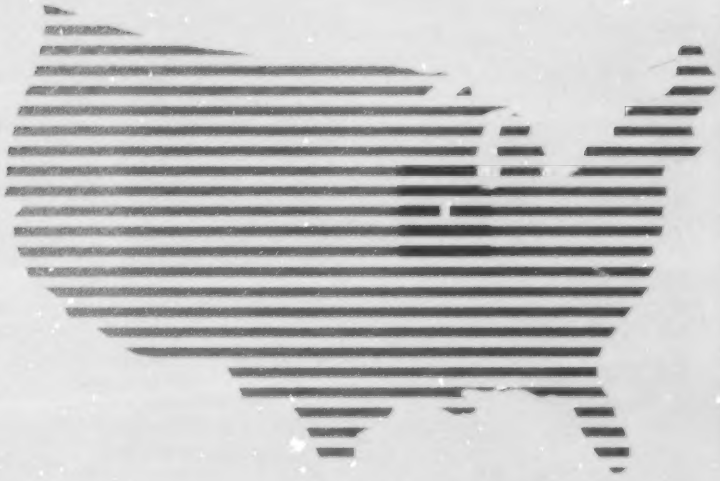
ELLIOT EISNER, Researcher
Palo Alto

Elliot W. Eisner is a professor of education and art at Stanford University. He received a bachelor's degree from Roosevelt University in Chicago, a Master of Science degree in education from the Illinois Institute of Technology, and both Master of Arts and Doctor of Philosophy degrees from the University of Chicago.

Professor Eisner has done extensive work in the fields of art education, curriculum, and educational evaluation. He has written several articles and books concerning those subjects including *The Educational Imagination, Educating Artistic Vision,* and *Cognition and Curriculum.* He is co-editor of *Readings in Art Education,* co-editor of *Conflicting Conceptions of Curriculum,* and editor of *Confronting Curriculum Reform.*

His research interests include the study of children's artistic development and the use of art criticism as a means for evaluating educational practice. He has lectured in these fields in Canada, England, Wales, Northern Ireland, Norway, Sweden, France, Portugal, Holland, Germany, Bulgaria, Nigeria, Israel, the Republic of China, Japan, Qatar, and Australia.

Dr. Eisner has served as chairman of the research committee of the National Art Education Association and as a consultant to the National Institute of Education. For his contributions to the fields of art and education, he has received numerous awards, lectureships, and fellowships. These include the Palmer O. Johnson Memorial Award, the John Simon Guggenheim Fellowship, and the Manuel Barkan Memorial Award.



...tur and Champaign school districts ...de compelling evidence that substantive ...art programs can emerge and survive—despite a school system's financial constraints. Decatur and Champaign are among the small cities of mid-America's "Rust Belt," and during the recent recession, Decatur was hit especially hard. Although not as economically distressed, Champaign was forced to close schools and eliminate its elementary art specialist position. Given the situation, few could blame district administrators for not attempting to reform the visual arts curriculum. Nevertheless, within both districts, there is a vigorous in-service education program for elementary teachers that has resulted in substantive art instruction for students.

How did this happen? and in what ways has it affected art instruction? The answers suggest how challenging and vital it is to get substantive art programs into the schools.

Project HEART, as this program is called, stands for "Helping Education through Arts Resources for Teachers." It all started when a parent, who is a Decatur civic leader, used her knowledge of the community to build a coalition of art advocates from businesses, university departments, service clubs, the county educational service center, and the schools. From there, she went on to get federal funds for innovative projects and used those funds to design and develop an aesthetics-based teacher support program, basing activities in production, history, and criticism upon major works of art

and architecture. With the funds she obtained, she was able to offer the program to Decatur schools at almost no cost to the district.

Decatur administrators encouraged teachers to participate in this comprehensive art education program and offered school time and space for program activities. The results impressed district officials in Champaign so much that they solicited HEART's help, began training workshops, and created a model program in a magnet junior high school.

Without the outside funding and the administrators' enthusiasm, the program would not have begun or continued in either district. Nevertheless, the teachers' response was also essential to its success. Both district superintendents opposed required staff development. Therefore, teachers had to believe that HEART could make them better art instructors or they would not have volunteered.

Project HEART training builds teachers' confidence in handling new concepts and methods, and develops their skills in getting students to approach art seriously. It allows teachers to practice in a "safe" workshop environment and encourages them to try out new activities and techniques immediately in their classrooms, where project staff members observe and offer comment and support. The staff also suggests various museum-based resources that teachers can use.

The Getty researchers found that, as a result of this training and support, the Project HEART teachers expressed comfort in their new role and enthusiasm about the conceptual approach to art instruction. They believed they could begin to develop their students' aesthetic awareness and help them learn visual concepts for literature and mathematics as well. But how was this borne out in the classroom?

Classroom visits show that some teachers integrate art production, art history, and art criticism more effectively than others, but that Project HEART classrooms are consistently distinguishable from others. For example, Project HEART teachers commonly use "scanning" of prints and slides to get students involved in analyzing major works of art and architecture. A scanning outline is provided that students use to discuss a work's expressiveness. The teachers' questions guide these discussions.

The following "snapshot" of a scanning discussion suggests the potential students have for approaching art analytically. This group was just beginning eighth grade and had had no more than one hour a week of HEART classwork the year before.

> *The teacher projected a painting by Edward Hopper entitled* Gas *and said, "You probably haven't seen this before."*
>
> *A student quickly asked, "Is it Rockwell?"*
>
> *The teacher replied, "No, but from the same period, probably the early forties. It's an American scene. You recognize the Mobil sign. It's by Hopper."*
>
> *A student said, "It isn't realistic. It's too clean and perfect."*
>
> *"Would you say it's* too *perfect?"*
>
> *"Maybe. Maybe it's something from the 'Twilight Zone.'"*
>
> *"What makes you say that?"*
>
> *"Well, there's no grease on the station. And the road disappears into the blackness of the trees."*
>
> *"What is the artist expressing?"*
>
> *"Distance."*

Another student spoke up, "Disproportion."

"Where do you see that?" asked the teacher.

"The guy is too short; the pumps are too tall."

"It's 'Twilight Zone' because of the darkness down the road," said another.

"Does it make you think that maybe this is the last chance to buy gas?" the teacher questioned.

"Maybe it's the last chance in life."

A bit startled, the teacher ended the exchange, saying, "That's pretty heavy, but I like it when you guys really think."

These youngsters seem to have learned that it is not enough simply to have and express a feeling about the work, but that one needs to identify explicitly what elements of the painting influence one's interpretation. The students' own work also suggested that they had learned something about the importance of planning ahead, analyzing, and interpreting works of art.

How likely is Project HEART to expand further into the districts? into the high school as well? or even to survive? It remains a marginal program, appreciated where it is, but not seen as necessary for high schools. There, they still have specialist art teachers, many of whom place traditional emphasis on production and crafts. However, for some elementary and junior high teachers and principals, HEART fills a major need.

As for financial support, it remains—where it began—outside the school systems. Ironically, this may prove art education's greatest hope for survival in districts that face continuing cuts. Decatur and Champaign have already curtailed or eliminated spending for optional courses, including music, physical education, and driver education. Consequently, with outside funding of its own, Project HEART probably has a better chance of survival than it would have as a formal part of these school systems.

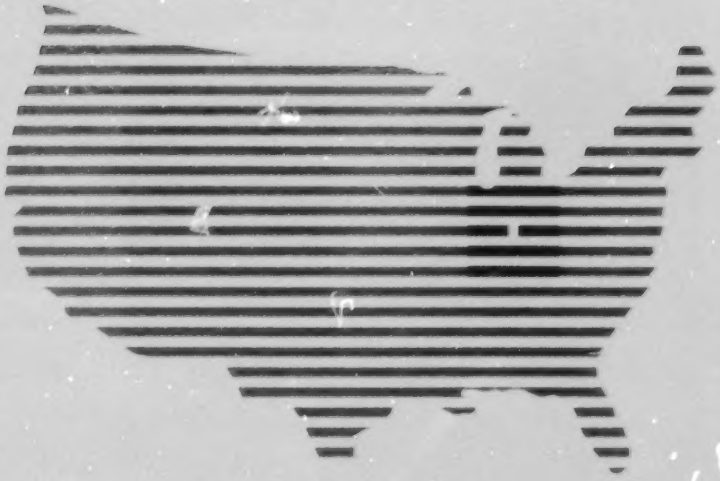
ROBERT STAKE, Researcher
Decatur, Champaign

As a professor of educational psychology at the University of Illinois, Dr. Robert E. Stake specializes in program evaluation, curriculum analysis, educational achievement measuring, and naturalistic research. Recently, he has undertaken evaluative studies in school art, science, and mathematics, sex equity education, environmental education, and urban youth programs.

Dr. Stake directs The Center for Instructional Research and Curriculum Evaluation, a service and research agency within the University of Illinois' College of Education. The Center emphasizes observational accounts of educational activities, both inside the classroom and out.

In 1975 Robert Stake published a book entitled *Evaluating the Arts in Education*, based partly on his experience as a consultant for the John D. Rockefeller 3rd Fund. His numerous other writings include *Case Studies in Science Education*, *Evaluating Educational Programmes: The Need and the Response*, and "The Humanities and the Burden of Responsibility."

Professor Stake received his bachelor's degree in mathematics and a master's degree in educational psychology from the University of Nebraska, and earned his doctorate in psychology from Princeton University. He has held previous teaching and research positions with the U.S. Naval Preparatory School, the Educational Testing Service, the University of Nebraska, the Central State College in Ellensburg, Washington, the University of British Columbia, and Goteborg University in Sweden.



hall is a small, homogeneous, blue-collar
mmunity located southeast of Columbus.
It has the paradoxical distinction of being so typically middle-American that it has become a marketing research center for the midwest, representing the American consumer community. Yet, in the matter of art education, Whitehall is not at all typical.

According to local history, Whitehall has always had art in its schools, even when its more affluent neighbors had none. Its art program extends from kindergarten through twelfth grade. The district has four elementary art specialists and one junior and two senior high school art teachers. It has not only fought to maintain its art classes, despite enrollment declines and economic pressures, it has launched an effort in the last five years to revitalize its art program. Even more unusual, the district's elementary and junior high school teachers have devised a curriculum that calls for art history and criticism, as well as production, in the art classes.

No one remembers exactly how the district's commitment to art education began, but it seems to have been strong for at least the last 40 years. More recently, the impetus for

revitalizing art education came from the now-retired superintendent in charge of curriculum. In 1976, he encouraged the seven art teachers to develop a new program. In so doing, he opened the way for an incredibly energetic effort that is still ongoing.

Because Whitehall has no districtwide art supervisor, the responsibility for developing curriculum fell solely on the teachers. Although this gave them an opportunity to develop their own programs, it also left them alone in unfamiliar territory. After several faltering efforts, the teachers turned to the Ohio Department of Education's art supervisor. He was heavily involved in producing the state's guide for art education, which is based on the "troika" model of art history, art criticism, and art production activities designed by the late Manuel Barkan, a visionary art educator at Ohio State University. The art supervisor agreed to explain Barkan's theory to the teachers.

As one teacher later said, the guide was probably "too overwhelming" for most teachers. It presented too many new concepts, particulary concerning art history and criticism, to be assimilated at once. What made the teachers willing to begin working through the new model was the art supervisor's suggestion that they write their curriculum on cards rather than present it in a weighty document. This became a strong selling point for the new model. Using this form meant that teachers could organize the cards to suit their individual needs, could continue developing new lessons and add them, could rearrange cards to accommodate particular student needs, and could discard material at will. In short, the cards allowed teachers to remain flexible and to retain their individuality and autonomy.

The high school art teachers developed the format of the cards and designed an attractive plexiglass box to house them. And when this "package" was presented to the school board, funds were allocated to develop the curriculum.

Faced with the challenge of translating theory into practice, the teachers adopted a pragmatic approach: each teacher recorded his or her favorite lessons on the cards, which also specified the lessons' focus, appropriate grade levels, activities, resources, and materials. This approach created some persisting problems for the program. Because the teachers began with their "tried-and-true" lessons, their first effort was, as the Ohio art supervisor noted, much too production-oriented. This was hardly surprising. These teachers, like graduates of most art education programs, were trained primarily for teaching production activities. Their college art history classes did not prepare them to teach art history to elementary and middle school students, and practical models for such instruction are not readily available. The same is true for art criticism.

At that point, the teachers were asked to write a course of study in order to meet new state requirements. This made them realize that the cards really did not embody a coherent curriculum, that they needed to develop common goals and objectives of their own, and that they had to learn how to translate the Ohio guide's theory into practice.

This realization has generally led them to graft newly acquired, and not fully assimilated, theories of criticism and

history onto familiar routines—with very mixed results. In most art classes, teachers try to work with all three disciplines, and their teaching practices suggest that they have assimilated some of the theory. However, the written materials do not yet reflect this. The curriculum continues to be embryonic and much closer to the original prototype than to the Ohio model.

Ironically, the box, which originally sold the teachers on this model, may ultimately become a liability. The flexibility it guaranteed has kept the curriculum from developing into a more mature, effective, and useful "document." The curriculum continues to grow as teachers seek and incorporate new ideas. However, these individual efforts cannot create a unified curriculum. Although the teachers have a sense of community and cooperation, and share insights and ideas, one teacher's inspired lesson may be another's disaster. And they are not obligated to add other teachers' cards to their own plexiglass boxes.

Nevertheless, the Whitehall teachers have embarked on a dynamic learning and teaching experience that outweighs their present failure to approximate the Ohio model. As they have tried to educate themselves, to understand the theory, and to translate it into practice, they have found that one discovery leads to another. Their excitement over new ways of thinking about and teaching art has proved infectious, and they have been asked to talk abut their experiences to groups across the nation.

As the Getty researchers who studied the Whitehall program concluded, the importance of the Whitehall effort lies in things that aren't captured in a curriculum guide or even in classroom visitations:

In addition to organizing the art department, helping to gain strength and momentum, the curriculum gave the teachers the opportunity to develop other programs . . . to earn the support of the community and the administration; to share ideas with teachers throughout the country; to grow and develop; and, most important, to better serve the children that they teach.

MARJORIE WILSON, Researcher Whitehall

Marjorie Wilson received her Doctor of Education degree in art education from the Pennsylvania State University, a master's degree in art education from Pratt Institute, and a bachelor's degree in art education from the Massachusetts College of Art. In addition, she holds a Bachelor of Fine Arts degree in design from the Massachusetts College of Art.

Dr. Wilson has taught art at the elementary and secondary levels, and has instructed courses in art education at the Pennsylvania State University, Florida State University, Frostburg State College in Maryland, and the State University of New York at New Paltz.

She has been actively engaged in research, teaching, and writing about children and their art. The sources of imagery in children's art, the nature of creativity in gifted children, and the dimensions of meaning in children's graphic narratives are her specific areas of concentration.

In conjunction with Dr. Brent Wilson, Marjorie Wilson has written numerous articles and book chapters relating to children's art and co-authored *Teaching Children to Draw*, published by Prentice-Hall, in 1982. She was presented with the Distinguished Achievement Award for excellence in educational journalism by the Educational Press Association of America, and received the Manuel Barkan Award for the scholarly merit of her contributions to professional literature in the field of art education.

n financial, political, and social problinner-city school districts might seem unlikely candidates for strong art education programs. It is generally assumed that schools in these districts should, and do, emphasize subjects such as reading and mathematics even more strongly than schools in more advantaged neighborhoods. Brooklyn 15 challenges these assumptions. It has a vigorous art program supported by administrators, teachers, and the community. And this support reflects a strong belief that art is important, not only to education, but to the quality of life in general.

In part, it is the character of New York City that sets Brooklyn 15 apart from other inner-city school districts. The Brooklyn Bridge seems both to connect and separate Brooklyn residents from the cultural hub of the country. In District 15, there is a pervasive immersion in, concern with, and commitment to culture in general and the arts in particular—by classroom teachers as well as art teachers, principals, and the superintendent.

For some, the prime consideration is the value of art in itself; for others, it is art's ability to show these students a

vision of life beyond the sometimes grim visions their neighborhoods present. As the superintendent says:

This is the city and we get these kids and we move them from their own little barrios. I want these kids to have an appreciation of the arts in general, because what I teach them in elementary and junior high will stay with them throughout their lives. The appreciations that they develop now will be the appreciations that they will pass on to their kids, and that will affect the way they keep their homes. I personally feel that education is more than technology: I want poetry, writing, art, and music...

It is this prevalent attitude, and the relentless quest for and pursuit of culture, that makes art at District 15 exciting and vital. This is particularly true because of the ethnicity of the community. Brooklyn District 15 offered Getty researchers the opportunity to see the effect of a strong involvement with art and the museums on culturally diverse groups of children, and to hear those children discussing—even on the playground—their expanding visions of the world as seen through the wonders of art.

The district's commitment to art seems even more remarkable because it does not depend on a single, required, written curriculum. When New York City's schools were decentralized in 1970, Brooklyn 15 became one of 32 community school districts whose elementary, intermediate, and junior high schools are administered by local school boards, through a district superintendent. While minimum educational standards set forth by the state and city must be maintained, not only districts, but principals, and often individual teachers are given considerable autonomy to devise their individual programs.

In its art program, Brooklyn 15 exceeds minimum requirements. Brooklyn vigorously pursues programs that will take advantage of the vast cultural resources of New York City, and most of the district's 25 schools maintain strong art programs. Credit for this goes to the superintendent, to the art supervisor, and to the individual principals. The principals have given their support by assigning one of their "cluster" teachers to an art position. The cluster teacher's position is discretionary; one could be assigned to science, library, physical education, music, or art, and it is the cluster teacher's responsibility to cover classes during the regular classroom teachers' preparation periods. While the junior high schools have art specialists who can speak for the interest of the art program, the elementary schools do not. And although the cluster teacher is not a trained art specialist, each school does have someone who has been given the special assignment to teach art.

In addition, ten years ago, the district took a step that greatly enhanced Brooklyn 15's art program. The position of district art supervisor was created, and the person appointed to that position possessed exceptional political skills, untiring energy, a commitment to substantive art education, and experience in developing such a program. But most important, she was able to work effectively with and through an autonomous system to create a coherent and solid districtwide program.

The district supervisor used her considerable skills to build coalitions for art education. It was she who was responsible for persuading principals to assign a cluster teacher for art. She regularly visited principals and met with school staff to garner their active commitment to a common—often art historical—theme, and to ensure their participation in a districtwide art exhibit. In her first art newsletter of the year, sent to each principal, she established the yearly theme for art in the individual schools and for the year-end art exhibit. These themes, such as "Art Through the Ages" or "The

Treasures of New York," involved students with the study of art and artists, as well as the production of art. In this and subsequent newsletters, she was able to play upon the competitive spirit of principals to have their schools produce the best exhibit, and to be given the select spot in the district show. This competition unified the entire district around a common theme and literally demanded that each school spend a good part of the year working with these art historical themes.

The supervisor also sought and found elementary classroom teachers who regularly used art in their teaching, and involved these teachers with the theme and the district show, thus strengthening not only the exhibition, but the cause of art in the schools. And because the elementary teachers were not art specialists, the support system the supervisor provided for them was especially important. She visited classrooms, gave model lessons, and provided after-school workshops with experts in both art history and art production.

As might be expected in an autonomous system, there is considerable diversity across schools and individual classrooms in Brooklyn 15. One can almost discern 15 separate and distinct programs. However, the district's "program" is more than the sum of all the school programs and activities that give students experience with the arts. The supervisor's efforts served to unify these programs, and, most important, to guarantee that students also had some experience with art history.

Brooklyn 15 will probably continue to have highly diverse but lively art education and to take advantage of the city's exceptional cultural opportunities. And although the programs in individual schools will continue to be strong, there is some question now whether a *districtwide* program will exist at all. The art supervisor has left, and whether or not she is replaced, it was her personal force and concept of theme that yearly mobilized and unified the district. Without a strategic, written framework, the district may lack the "institutional memory" needed to maintain program coherence.

MARJORIE WILSON, Researcher
Brooklyn 15

aukee was the largest school district the
getty researchers studied and is one of the
largest in the country. In 1983, its enrollment totaled about 85,000 students. It also differs from most of the other districts in its historic commitment to art education; art has been part of the school district's curriculum for about 110 years. Following this long tradition, the district administration continues to support art education vigorously. Moreover, its art program is not, as might be expected, a relic of traditional approaches.

At present, the district has 49 high school, 32 middle school, and 14 elementary school specialist art teachers. The 14 elementary art specialists teach in 24 of the district's 108 elementary schools. In the rest, elementary classroom teachers provide art instruction, assisted by the district's six

supervising teachers of art. After the seventh grade, art becomes an elective, and the high schools offer 23 courses covering a broad range of art subjects, including the study of art history, architecture, and the art museum, in addition to many production courses.

Besides the regular art program, the district supports model programs at numerous magnet schools, an elementary and middle school for the creative arts, an art museum satellite program, and a high school devoted to the visual and performing arts. It also has a strong central office art staff. This includes the six supervising teachers and the curriculum specialist for art education, who provides organization and leadership to keep this large program vital.

The district's response to budget cuts has also reflected its commitment to art education. It undertook a program of reorganization to achieve integration, and this included the development of magnet schools and student selection of schools. Specialized art schools in the district have regularly attracted strong student enrollments. In the midst of school closings, district administrators have agreed to open such art-oriented schools and have spent discretionary dollars on art programs. Moreover, they have kept the art specialists, although the consultant hired to plan district reorganization recommended the opposite.

Milwaukee's art program takes an experimentalist approach, based on the theory that children are active learners who can gain from experience, solve problems, and pursue their own concerns and curiosities. Using this approach, Milwaukee has developed a curriculum incorporating 15 broad generalizations that effectively embody art history, criticism, and production. For example, two of the concepts are: "art enables us to understand our own and other cultures" and "societies communicate beliefs by developing visual symbols." Both suggest numerous historical and critical lessons. The program also reflects the theory that children learn best through immediate experiences with art materials. Thus, the schools' production activities include most of the major art forms usually found in art programs, as well as less common forms like architecture and costume design.

The curriculum is organized so that the 15 generalizations are repeated in each grade with increasing sophistication, giving the curriculum continuity. Teachers of advanced courses know what concepts and skills their students have encountered, if not mastered, in earlier lessons.

In its efforts to strengthen the program and encourage consistency, the district has spent considerable time and

money developing art curriculum materials for different grade levels. The district has produced two series of educational television art programs, which are regularly broadcast to all schools and used at the discretion of the teachers. It also provides continuing in-service training for its art teachers and keeps district administrators and policymakers current through periodic briefings.

The Milwaukee art program enjoys a long tradition of support and success. However, it has its share of problems. For several reasons, Milwaukee's program has uneven teaching quality and integration of the three disciplines. In some classrooms, students get high quality art education, judged by any standard. In others, art instruction has little relation to the substantive, concept-based activity described in district policy statements. Even the amount of time teachers spend varies considerably: on a questionnaire, teachers reported teaching art from a low of 10 to a high of 150 minutes a week, with an average response of 68 minutes. That is more than the time spent in many districts in the country, but below the time Milwaukee allots.

What accounts for these inconsistencies? They may result, in part, from relying on elementary classroom teachers to provide art instruction—without requiring in-service training. However, the diversity of teaching practices may also result from the program's theoretical base. The experimentalist model encourages teachers to provide students with experiences through which they discover concepts and develop skills. As a consequence, although curriculum guides specify the sequence of activities and objectives, they do not specify strategies for meeting this sequence. Teachers are thus encouraged to develop their own strategies and practices. This philosophy has generated some inconsistency, but it has also promoted what the art educator who studied this district called "a high degree of fruitful innovation."

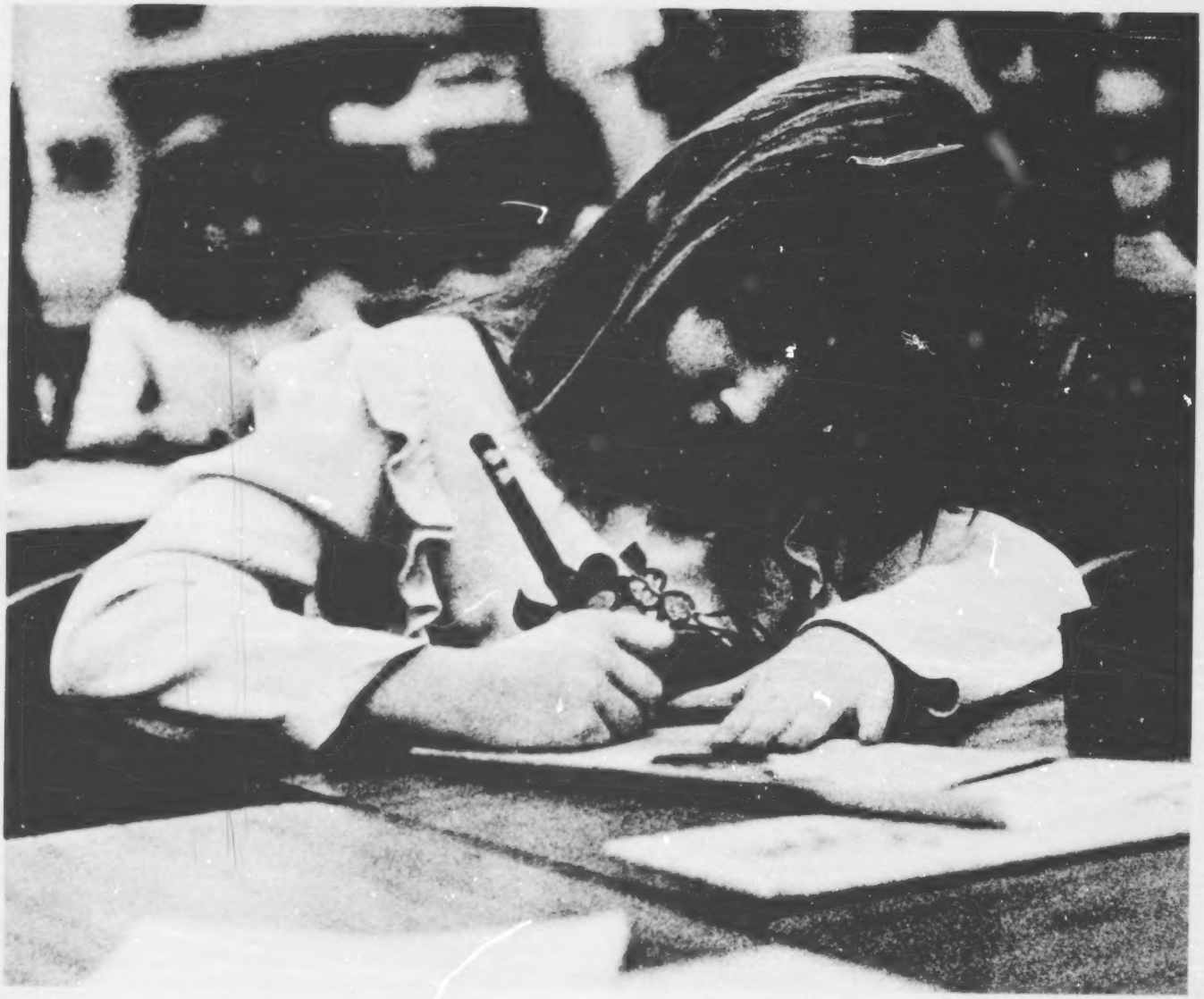
MICHAEL DAY, Researcher
Milwaukee

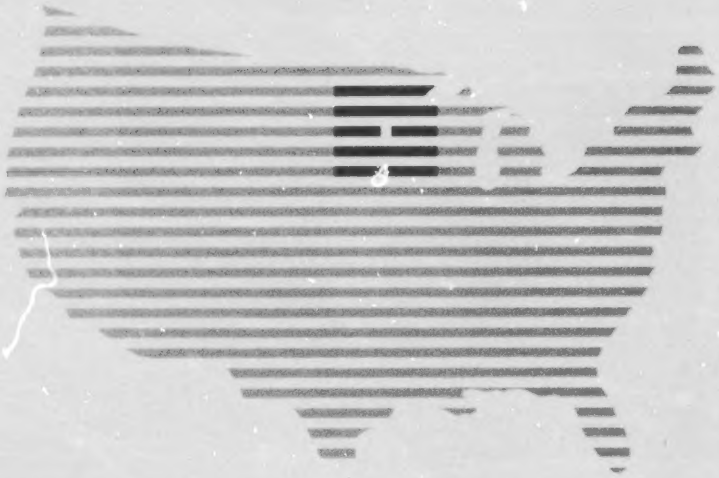
A native of Wyoming, Dr. Michael Day began his college education at the University of Wyoming, received his bachelor's degree in art education from Brigham Young University, and earned a master's degree in art education at San Jose State University in California. He taught art and mathematics in Wyoming and in San Jose over the course of his college years.

After obtaining his doctorate in education from Stanford University, Dr. Day moved to the east coast and assumed the position of art education division director in the department of art at the University of South Carolina. Later, he accepted a position at the University of Minnesota where he re-established the Ph.D. degree in art education and reorganized the undergraduate art education curriculum.

In 1983 Professor Day returned to his alma mater, assuming a position in the department of art at Brigham Young University. His professional accomplishments during the past decade include numerous presentations in the United States, Canada, and Europe. He has published articles in such journals as *Studies in Art Education, The Journal of Aesthetic Education, Art Education, The High School Journal,* and *School Arts*. He is co-author of the popular text *Children and Their Art,* and has served in various editorial capacities.

Michael Day received the Manuel Barkan Award for a published research article in 1978. He has served as director of the Higher Education Division of the National Art Education Association and as a member of the Board of Directors. His professional service includes consultantships with school districts in seven states.





Like some of the other districts studied, Hopkins does not have a long tradition of school art programs. Yet, in a short time, this district developed and firmly established a discipline-based art education program that makes the ideal seem practical.

Hopkins is a small district near Minneapolis with a high percentage of middle class families. It has not had the severe fiscal limitations that plagued several of the other districts studied and has had access to other kinds of resources, such as art museums. Some might argue that under such ideal conditions, Hopkins has little to teach less fortunate districts. However, Hopkins has faced and overcome problems that any district might have, regardless of its resources.

Hopkins' district administrators have long recognized the need for substantive art education. Yet, it wasn't until the late 1970s that the district moved decisively to establish such a program. The delay resulted not from lack of district support, but from lack of expertise to develop the program. In the 1960s, the district had tried to hire an art supervisor for that purpose. When that person could not assume the position, the district tabled the effort and turned to other things.

Given the latent support for art education, all Hopkins needed was a spark to get the fire going again. That spark proved to be a parent who advocated a substantive, discipline-based art curriculum. Unlike advocates in most other districts, her task was not coalition-building but, rather, mobilizing the school board's interest and commitment to provide the necessary resources. With board support, the

administration hired a half-time fine arts supervisor, who gathered a team of teachers to develop a kindergarten through sixth-grade curriculum.

Nevertheless, Hopkins continued to have development problems. This group could not find an existing model that matched their ideas about an art program. They enrolled in a course at the University of Minnesota on Curriculum Innovations in Art Education. In that course, they attempted to develop a curriculum as a class project. However, still lacking the theoretical base to build a conceptual framework for the curriculum, they encouraged the district to hire the professor of art education, whose course they had taken, as a consultant. Working with her, they developed a theoretically based curriculum that has helped ensure both the quality and consistency of classroom practice.

The Hopkins program is based on Manuel Barkan's theory that suggests the study of art criticism, art history, and art production. However, the curriculum developers went on to organize and structure the theory using Piaget's concepts, which suggest that children can handle more abstract and sophisticated activities as they mature. As a result, Hopkins' program pays explicit attention to cognitive development in art education.

The program's written materials clearly reflect its conceptual bases. Using the concepts of "producing" (art production activities) and "responding" (appreciative learning), the program specifies the knowledge and skills to be mastered for art production, history, and criticism, which are appropriate for children's developmental stages. The manuals for each grade list objectives for producing and responding under each of the content categories of subject matter or theme, art form, visual qualities, function, style, and artists and their works. And each grade has four thematic units, two of which favor producing and two of which favor responding knowledge and skills. The curriculum thus builds in both production and response.

Hopkins' elementary teachers are not art specialists. Given their lack of training in art, most of them find that this curriculum presents radically new concepts and approaches. Consequently, the program developers believed that it should be both well-documented and *prescriptive* and that the district should *require* extensive in-service training. Many districts have shied away from such demands because teachers feared they would stifle classroom creativity and flexibility. However, Hopkins' experience indicates that these conditions not only enhance program quality and coherence, they also increase teachers' confidence in their ability to provide art instruction.

Through in-service training, Hopkins sought to help teachers master the program concepts and approaches and to give them regular support and feedback. This training was done in two "waves." About seven pilot teachers from each school received intensive training in each unit of the curriculum they would carry out. The district art supervisor, who was hired to support the classroom teachers, observed each of their classrooms regularly, gave demonstration lessons, and provided other kinds of assistance. The pilot teachers thus had tailored, working instruction. They were then able to provide the rest of the elementary teachers with ongoing assistance and practical advice as that group began to participate the following year. This peer assistance allowed the art supervisor to focus her efforts on classrooms that had the greatest need.

If such training is effective, why does the district continue to believe that the curriculum must be prescriptive? The developers recognized that this training gave most teachers only the rules of a new game. Mastering the concepts and approaches would take time. During that time, like any learners, the teachers need clear guidelines. The Hopkins teachers appreciate their prescriptive curriculum materials because, in the words of one, "even if a classroom teacher has little art background or lacks confidence, he or she can still do an acceptable job of teaching art by following the lesson description given in detail."

These program characteristics have paid off in a number of ways: Across the district, classroom practices have improved greatly and consistently reflect program guidelines and objectives. Teachers express confidence in their ability to meet program objectives. The written curriculum allows principals to evaluate implementation in art just as they do in math and reading. And art is clearly seen as one of the basics.

Support for the Hopkins program seems secure, and the district continues to build and strengthen it. Program developers are now designing and testing an art curriculum for grades seven through twelve, and district staff are also working to develop means for evaluating students' achievements in art, on both objective and intuitive bases.

Judging from these seven district case studies, it is indeed possible to initiate, implement, and maintain discipline-based art education programs in a variety of school settings, with varying levels of funding and support. None of the districts studied is perfect in its approach to art instruction. However, because their programs are promising, Decatur and Champaign, Virginia Beach, Palo Alto, Whitehall, Brooklyn, Milwaukee, and Hopkins have helped the Getty researchers identify several critical elements necessary for change in art education, to be discussed in the following chapter.

MICHAEL DAY, Researcher
Hopkins

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[1] *The complete case studies are available from the Rand Corporation, and may be obtained by returning the order form at the back of this report.*

In moving toward substantive art education, these seven districts—Decatur and Champaign, Virginia Beach, Palo Alto, Whitehall, Brooklyn, Milwaukee, and Hopkins—have developed programs with different contents and approaches. The districts' art curricula vary to suit their individual needs and necessarily reflect local interests, goals, and resources. Their art programs, while neither fully developed nor exemplary, are *promising* and do suggest what should happen to initiate change, to implement a new program, and to maintain it. As they developed their discipline-based approaches, the districts faced challenges in three specific areas: altering the community's perspective on art education, developing advocacy and support, and building academic rigor into art instruction. Each district's success depended on how it responded to these challenges.

A CHANGE IN PERSPECTIVE

The present public demand for quality academic learning affords school districts the opportunity to implement more substantive art education programs. It is the Center's hope that the concept of discipline-based art education, combining the four content areas of art history, art production, criticism, and aesthetics, can provide the impetus necessary for the creation of stronger school art programs. But before discipline-based art education can be inititated, educational policymakers, district administrators, principals, art specialists, teachers, and parents will need to change their perspective on the value of art, its place in the curriculum, and how it should be taught. Only with the support of these groups can substantive art programs supplement traditional production-oriented classes. The most important element is this commitment to change, which translates into resources and active support.

Rarely is all this support in place, though, prior to a district's move toward change. Many of these groups become involved as the program goes from development through adoption to establishing a firm place in the district's core curriculum. Their support depends on advocacy for the program, on how the district involves and supports key actors in the system, and on the program's academic rigor.

ADVOCACY AND SUPPORT

The study found that program success depends upon:

- the efforts of a politically skilled art advocate
- strong district support
- outside resources
- support and involvement of teachers and principals
- active involvement of an art specialist

THE ART ADVOCATE

To ensure that art education programs become a priority in school districts, articulate, politically skilled art advocates must champion them. The art advocate can make the district and the community recognize that substantive art education is needed and mobilize the resources to get it under way. Where greater support for art education is required, advocacy must be expressly political. The study found that political skills are among the most crucial, but neglected, instruments for fundamental reform in art education. Using these skills, advocates can generate the support and build the coalitions to press for change.

Anyone—a parent, an educator, a public official—can become an advocate for art education. Leadership is the main requisite. In two districts, advocacy began with central office staff. In

others, it came from teaching staff and district art specialists. In one case, a community activist built the coalition that designed, implemented, and disseminated the program.

DISTRICT SUPPORT AND OUTSIDE RESOURCES

A new program needs both the support of district personnel and the backing of community members and groups. Past research demonstrates this premise, and the experience of the districts studied bears it out. Only when district board members and administrators believe that an art program serves the district's overall goals will they devote scarce resources to it or make it a district priority. And unless the community supports the program, school board members and administrators are unlikely to keep it afloat with budget dollars.

This broad support should also generate resources besides dollars: for example, the expert help needed to develop programs that incorporate the four disciplines, sufficient instructional time and physical space for art education programs, and facilities and personnel for training teachers and supporting their efforts.

The effectiveness of the programs examined reflects different levels of district support and resource commitment. In some districts, administrators cooperated actively with program staff to find and allocate resources. In other districts, administrators could give only moral support, and program staff had to marshal resources.

Even with strong district and community support, outside resources were often needed to get a new program started. In the sites studied, funds came from various sources: federal agencies, private foundations, or state departments of education. Yet new programs often need more than money. Staff in several districts found, for instance, that they did not have the background to translate theory into a curriculum framework. Thus, they sought critical advice and assistance from outside experts, such as university-based art educators and state department of education specialists.

SUPPORT AND INVOLVEMENT OF TEACHERS AND PRINCIPALS

Teacher and principal support are essential to the success of a discipline-based art education program. Without their commitment, districts may adopt new programs, but nothing will really change in the classroom. Research has shown that gaining the support of teachers and principals depends on involving them early in project planning. In the study, the districts enjoying the strongest teacher and principal commitment were the ones that made the greatest efforts to involve them during the planning stage. This involvement took various forms, but when the time came to put the programs into practice, teachers and principals were strongly committed to implementing and maintaining them.

It seems apparent why teachers' commitment is crucial for a program's success, but why principals'? Research has documented the importance of the principal's commitment to educational change, and our study shows that such support is certainly necessary for art education. Teachers generally take their cues about the importance of subjects and activities from principals. For a traditionally marginal subject like art, the principal's signals are especially critical. Given the demands that teachers face, they will, quite reasonably, allocate their time and attention according to the principal's priorities.

If principals make no explicit commitment to a district art program, classroom activities will reflect teacher

preferences. However, if principals express attitudes at odds with a district art program, that program will remain on the books in their schools, but it will not take the shape that the advocates envisioned. In our districts, long-term prospects for art education varied according to the principal's interest and assumptions about the role of art in education.

The support of generalist teachers also becomes crucial. If they view art as recreation rather than as a serious academic subject, their attitude can strongly influence students, parents, and educators. But when generalist teachers value art as an important instructional area, they can help to persuade groups whose support is needed to establish art's fundamental place in the curriculum.

ACTIVE INVOLVEMENT OF AN ART SPECIALIST

As districts across the country have cut their budgets, art specialists have been among the first to go. By art specialists, we mean teachers with credentials in art, who supervise or teach in more than one school in a district. It is unfortunate that so many districts no longer have art specialists, because their involvement contributed greatly to the success of substantive art programs in the districts studied; but to casually accept this trend is to place the future of the nation's art programs in jeopardy. Once removed from the schools, even if art specialists are reintroduced, it will take years to develop programs weakened or lost through their absence.

In the early stages of developing a discipline-based art education program, specialists in the seven sites helped convince district administrators that art is important and provided guidelines for materials and curriculum development. Once a program was under way, they periodically gave model classroom instruction, which clearly benefited students. However, the art specialist's crucial role was as a coordinator, facilitator, and technical resource person. Through regular classroom visits, they could continually evaluate the program's emerging needs, monitor its consistency across classrooms, provide technical assistance, support teachers' efforts, and initiate in-service training.

It is especially important for discipline-based programs that art specialists assist teachers by identifying resources for the program. Few generalist teachers have the expertise or time to locate and prepare the varied materials required for a strong art program. The specialist can make district teachers aware of new materials, thereby sustaining the program's strength.

Serving in a variety of roles, art specialists bring valuable expertise, skill, and substance to programs. Their presence ensures the maintenance and development of, as well as adherence to, community educational policy.

ACADEMIC RIGOR

Academic rigor is equally important for changing the perspective on art education, maintaining program quality, and ensuring program survival. Our study indicates that a program's academic rigor depends on:

- a clearly stated rationale and conceptual base
- a written, sequential curriculum
- well-specified instructional goals
- continuing in-service teacher training
- strategies for program review and development

THE CONCEPTUAL BASE

When districts have no clearly stated conceptual base or rationale for their art education programs, it is difficult to view art as an academically respectable subject. Further, without a coherent

theoretical approach as a basis, programs will seldom achieve substantive instruction in the four disciplines or maintain consistency across classrooms. Teachers will necessarily follow their own preferences. All of the districts studied did subscribe to theories that stressed instruction in production, history, and criticism. However, the application of these theories to classroom instruction depended on how well they were explained and understood.

A WRITTEN CURRICULUM

Theory alone cannot change or inspire classroom practice. Theoretical concepts must be embodied in a written curriculum that includes well-specified instructional goals and examples to guide classroom activities. A district cannot merely deliver a statement of theory and expect teachers to tailor their favorite lessons to it. Instead, the school district needs to develop a specific, well-defined instructional approach which directs teachers' practices, making them more likely to adhere to and support local art education policies. Ironically, such a written curriculum will inspire classroom innovation, rather than restrain it, by allowing teachers to fully grasp concepts and gain confidence to explore new ideas.

A written curriculum also creates a surer basis for evaluation—which is crucial not only for program quality and development, but for art's acceptance as a basic subject. Unless strategies and objectives are clearly stated and understood, teachers and administrators will have trouble assessing how well goals are being met and identifying areas for improvement.

A SEQUENTIAL CURRICULUM

In other basic subjects, like reading and mathematics, a sequential curriculum is an essential characteristic. Each grade assumes and builds on what the student has learned in earlier grades or other subjects. To be treated as an academic subject, art should have this kind of sequence. Just as a written curriculum is necessary to link theory and classroom practice and to promote integration among production, history, criticism, and aesthetics, a sequential curriculum is an effective means of ensuring program continuity and providing advanced learning. If a student can build upon what has been taught in prior years, his learning will be extended and his understanding of art deepened.

WELL-SPECIFIED INSTRUCTIONAL GOALS

Clearly defined instructional goals are essential for academic rigor. Teachers find these goals important, because changing to a new program is a two-step process that entails, first, learning new objectives and then determining how to implement them. In the case of art education, where there is no single best practice, clearly delineated goals become even more important. Especially for generalist teachers, such goals provide direction for instruction.

In the seven districts studied, program quality related directly to the instructional goals' level of specificity. Where the curriculum spelled out the aims and conceptual dimensions in detail, program quality and consistency were enhanced. This result cannot be dismissed as coincidental. When asked, the teachers overwhelmingly cited the curriculum guide as a major source of their confidence in teaching and in maintaining high quality. Moreover, in

some of the districts, it appeared that a specific curriculum fostered creativity. It provided a structure within which teachers could pursue new ideas and strategies.

IN-SERVICE TEACHER TRAINING

To effectively implement discipline-based art education programs, teachers will need additional, ongoing training to expand their views of art education and to acquire the necessary instructional skills. This attention to training is essential because the instructional content and methodology for such programs are new, and there has been little guidance heretofore for programs that incorporate criticism, history, and aesthetics, along with art production. To remain vital, art education programs should provide for this comprehensive teacher training on a regular basis. Beyond giving new staff members survival skills, districts need to see that their teachers acquire the instructional proficiency and broader perspective that discipline-based art programs require.

When a program is first put into practice, teachers usually receive sufficient feedback about their instruction and support to carry on. After the program has become a regular part of the district's curriculum, this support should not be withdrawn. In-service training can provide the encouragement and input teachers need to continue implementing the curriculum effectively.

Some of the districts studied had training programs that addressed each phase of program development. To motivate teachers during the initiation phase, they typically began by demonstrating the instructive power of the new program. Thereafter, teachers practiced activities that embodied program concepts and received feedback as they implemented the program. Following the implementation phase, the districts continued with in-service sessions that focused explicitly on new knowledge and skills. By participating in these sessions, teachers were prepared to identify new material and develop new activities on their own.

The study found that program quality and consistency varied widely across districts and related closely to the nature of in-service training provided to teachers.

STRATEGIES FOR PROGRAM REVIEW AND DEVELOPMENT

Once discipline-based art programs become a regular part of the curriculum, districts cannot assume that they are unchanging or necessarily self-sustaining. Programs that are not reviewed and continually developed will stagnate and eventually bore both teachers and students. To guarantee a program's continuing vitality, reviews should go beyond monitoring the quality of classroom practices. They should also continue to evaluate the curriculum's instructional goals and substance.

One of the districts presented has established a review procedure that ensures the vitality of its art program. It has created standing committees for each major subject, including art, made up of supervisors, parents, teachers, counselors, and students. The art committee meets several times a year to examine the curriculum's consistency and to hear suggestions and recommendations for change. This strategy guarantees not only that the curriculum is reviewed, but that it continues to reflect the concerns and needs of all the people involved.

In order to develop over time and respond to changing conditions, programs need to be flexible. All of the programs examined were evolving and responding to changing district needs and expectations. Routine review and revision procedures have contributed to their program viability and development.

Why Art in Education and Why Art Education

Elliot W. Eisner

When a nation is at risk, when from virtually all sides we hear of the vast number of functional illiterates leaving our schools, when remedial courses are over-subscribed at even our most selective colleges, the thought of making the case for so seemingly marginal a subject as art in our schools is especially daunting. How can one recommend that the schools' most precious resource—time—be directed from what is truly basic in education to the "luxury" of studying art? How can one propose that teachers divert their attention from the skills that are fundamental to economic well-being to an area of study that "properly" comes after basic educational needs have been met? How can one propose a broad course of study when the schools have, apparently, been failing at their more narrowly defined tasks?

It is the case for art and art education I wish to present. This case rests upon three major arguments. First, that the arts represent the highest of human achievements to which students should have access. Second, that the school is the primary public institution that can make such access possible for the vast majority of students in our nation. Third, that work in the arts develops unique and important mental skills.

It is tempting to reduce the possibilities of education to simple aspirations, to simplify complex problems so that they seem amenable to quick solutions, to embrace images of schooling that harken back to simpler, more rose-colored times. But such visions of the past are inadequate educational fare for the present. The so-called basics—the three R's—were never adequate in the education of free men and women. They are even less adequate today.

Let us be clear about the fact that the ability to experience the arts of our culture is not an automatic consequence of maturation. What children are able to think about, what they are able to experience, the distance their imaginative life allows them to travel, is shaped by the kind of educational lives they have an opportunity to lead. For children and adolescents, schooling defines a major portion of their lives. Compelled by law to devote forty or more weeks per year to school, children have available to them a culture of opportunities—or opportunities foregone. It is we, the adults, who created the policies that define the educational environment in which so much of their time is spent, who influence the kinds of minds children and adolescents will have an opportunity to develop. It is the curriculum of the school and the quality and amount of time devoted to its various parts that define the opportunities students will have to become "literate" in various fields that animate and give substance to our culture. In this sense it can be reasonably argued that the school's curriculum is a mind-altering device.

Our educational policies are designed to shape the minds of the young. Of course, we do not define these policies with such aims in mind; our conceptions of what we do are seldom so ambitious. Yet, the effect of our choices, the nature of our priorities, the messages we give the teachers, school administrators, and not least of all, students, do precisely this. We tell the young, through the curricular choices we make, what we believe is important for them to learn. We tell teachers what they should devote their attention to. And we convey to principals

in countless ways how their schools, and hence how they, will be evaluated.

In this scheme of things the arts are seldom in the mainstream of our values. We treat them as outside the core of schooling. Yet we do this at the same time that as a culture we regard the arts as among the highest of human achievements: we build palaces we call museums to display the fruits of artistic inquiry and construct concert halls to experience the heights we can reach through music. In effect, we recognize as a culture that the arts represent the apotheosis of human achievement. Yet, paradoxically, we provide little place for them in our schools.

The results of such neglect are clear. Only a small percentage of our population visits our museums or attends concert halls. The achievements that are presented in such places are, for most people, other people's delights. Yet through taxation all citizens pay for them. All of us underwrite what a small minority can appreciate and enjoy.

If the arts had no unique qualities, if the achievements of great artists were of no more consequence than any program randomly selected from daytime television, the loss would not be significant. Great art has something unique to provide. The ability to experience such art enlightens in a special way and stretches the mind in the process. The arts present to the competent eye those forms of feeling and insight that only artistic form can reveal. There is no verbal equivalent of Bach's Mass in B Minor. *Words cannot convey what the music has to say. But the messages in these works are not there simply for the taking. They must, so to speak, be recovered. They must be read. The works themselves must be unwrapped to be experienced. School programs that do not provide adequate time and attention to the arts deny students access to a stunning part of their culture. Such students simply are unable to read our most profound forms of human achievement.*

I used the term "read" in the previous sentence. I did this intentionally. Visual and musical forms are forms that are patterned. They are forms that reflect a history. They are forms influenced by purpose, shaped by technology, and that possess the signature of their authors. To recover the meanings these forms possess requires an ability to read the language they employ. It requires one to understand, for example, that Monet would paint the very same haystack four times during the same day not because he was interested in haystacks, but because he was interested in the way light illuminated them at different times of the day. One profits from understanding De Chirico's interest in revealing the world of the unconscious by juxtaposing trains, clock towers, and huge artichokes. Artists have purposes and their purposes differ. The experience of art is enhanced by understanding what artists have wanted to accomplish.

We do, of course, recognize that in the study of history, Thomas Jefferson's particular vision of democracy is related to our understanding of the Declaration of Independence. We teach children about President Wilson's desire to create a world-wide deliberative body—a League of Nations—and that his efforts are relevant for understanding the post-World War I period. Indeed, it would be a shallow historical understanding—or no understanding at all—to neglect such features of the past. The fine arts require no less.

The argument thus far is straightforward. When, through our policies and priorities, we define the school curriculum, we define what students will have an opportunity to learn. The opportunities they have to learn, in turn, influence the character of their mental life.

Even though they represent the highest levels of human achievement in our culture, the fine arts are now afforded little place in the school curriculum. At the elementary school level they command less than three percent of the instructional time per week. At the secondary level approximately eighty percent of all high school students enroll in no fine arts courses during the four years they are in attendance. Less than three percent of all school districts require study in one of the fine arts as a condition for graduation.

The result of access denied is a progam of education that leaves most students unable to participate in the arts; the great museums and concert halls that populate the nation are the resources of a small minority of our citizens. Artistic literacy is a rare educational commodity.

Thus far the major argument I have advanced focuses upon access to what might be called cultural capital. There is, however, another line of argument that I believe to be equally compelling. This argument has to do with the particular kinds of mental processes that work in the arts elicits and develops.

If one examines the character of what is taught in schools, particularly elementary schools, it becomes apparent that for the most part the tasks that students confront are characterized by a highly rule-governed structure. For example, arithmetic problems require that children learn the four basic operations and how these operations apply to the treatment of numerals. To be correct in arithmetic is to know the right way to perform a particular operation. If a student is in doubt, the student can prove the answer by performing the appropriate operation.

In learning to spell, there is a correct and an incorrect way to arrange the letters that constitute words in the English language. The spelling of words, like the problems children encounter in arithmetic, are either correct or incorrect. Similarly, in punctuation, there tends to be a correct and an incorrect way to evaluate the sentences children are asked to write. In learning to write there are models that children are asked to copy so that their letters can be read. Even in early reading there are correct meanings to sentences and paragraphs children are asked to read. In short, the vast majority of academic tasks young children encounter in school are driven by a rule-governed system that provides little space for personal interpretation; right and wrong are a part of the lexicon that elementary school children are taught to internalize.

What do such tasks mean for students? What does it mean to children to have a curriculum in which fealty to rule is a pervasive feature? Such conditions can lead to a population of rule followers. One of the greatest of education fallacies, John Dewey once said, is the belief that children learn only what they are taught. Children learn the covert lessons as well as the explicit lessons they are taught. The school's curriculum is currently heavily weighted toward a rule-governed view of learning; there is a correct and incorrect answer to each question raised, the teacher knows the correct answer, the student's task is to to get it right.

In the arts no comparable "comforts" exist. There is no single correct answer to an artistic problem; there are many. There is no procedure to tell the student with certainty that his or her solution is correct. There is no algorithm that one can employ to solve an artistic problem: one must depend upon that most exquisite of human capacities—judgment.

The exercise of judgment in the making of artistic images or in their appreciation depends upon the ability to cope with ambiguity, to experience nuance, and to weigh the tradeoffs among alternative courses of action. These skills not only represent the mind operating in its finest hour but are precisely the skills that characterize our most complex adult life tasks. The problems that perplex us as adults are not those that can be treated by algorithms and verified by proof. School programs that inadvertently teach children there is a correct answer to each important problem they encounter mis-teach children in serious ways. The cultivation of judgment and the ability to be flexibly purposive is best achieved when the tasks and content children encounter in school provide the space for such skills to operate. When the arts are well taught, such skills have an essential place.

There is yet another aspect of mental development that effective teaching in the arts fosters. Ironically, it is an aspect of human development that in our culture we regard as distinct from mind. I speak of the cultivation of the senses. Since Plato's time, the senses have been regarded as separate from mental life; they are considered lower order in the hierarchy of human capacities. We typically separate feeling from thinking, emotion from thought, the head from the hand, and the mind from the body.

This view is mistaken. The eye is a part of the mind and the ability to read the qualitative world in which we live is the major avenue through which those forms we call thoughts are constructed. All thinking requires a content and that content emanates from our contact with the world. It is our sensory system that first provides the "material" we experience, reflect upon, and eventually manipulate. It is our capacity to create images from the world we are able to experience that feeds our imagination. When our sensibilities are dulled or ill-developed, the content for reflection and imagination is itself limited. The sensibilities, wrote Herbert Read, are the sources of our consciousness. Learning to see and hear are therefore the avenues through which our awareness is raised. To learn to see and to hear is to achieve a realization of some aspect of the world. And it is the ability to achieve this realization to which the arts have such an important contribution to make. They call attention to the qualities of the world, they direct us to its subtleties; they distill and present those qualities in vivid and stable forms. We can eventually see the geometries of the city through a painting by Charles Sheeler or its loneliness through one by Edward Hopper. We begin to discover what fields of color can do through the work of Josef Albers or how the power of line can shape our feelings through the images of Franz Kline. Our senses yield sensation and from sensation we ascend to the aesthetic. The aesthetic gives rise to feeling. Unlike the anesthetic which dulls it, art functions in the service of feeling by re-establishing the connection between mind and the senses.

In schools these connections are seldom recognized. The environment of schooling is often aesthetically barren. Think of the places where soft surfaces exist in schools. It is a difficult task. Formica desks occupying a right angled environment are easier to recall. To the extent to which the arts balance the enviromental picture, to the extent to which they cultivate those aspects of mental life that are now neglected in the schools, they give the young an opportunity to realize their human potential. The absence of the arts in the schools is not only a denial of access to the jewels of our culture, it is a denial of the opportunity to cultivate the mental potential children possess.

Why arts in the school? The answers for me are clear and straightforward. As content, the arts represent man's best work. Our children ought to have access to the intellectual and artistic capital of our culture. We also tell the young what we value for them. Surely then arts are among the things we ought to care about.

But the arts are not only important because of what they represent, they are important because of the ways in which they engage and develop human intellectual ability. To learn to see and to make visual form is a complex and subtle task. The child needs to learn how to look, not simply to

assign a label to what is seen, but to experience the qualities to which he attends. Artistic tasks, unlike so much of what is now taught in schools, develop the ability to judge, to assess, to experience a range of meanings that exceed what we are able to say in words. The limits of language are not the limits of our consciousness. The arts, more than any other area of human endeavor, exploit this human capacity.

But even if we were to argue that the arts can make exquisite contributions to the quality of our lives, it would not follow automatically that they should be taught in the school. It is this case I wish to make now.

It takes no great leap of imagination to recognize that the achievements about which I have written do not occur on their own. One does not acquire subtle and complex appreciations of complicated forms simply by getting older. What the culture in general provides—particularly in the arts—cultivates only a small fraction of what children are capable of achieving. Not to provide for an effective program in arts education in the schools is to teach children we do not care about the arts and that it is unimportant that they learn to read them. If these are not the messages we wish to convey, then programs must be provided, time must be available, and teachers must acquire the skills to teach the arts in substantive and meaningful ways. Without a program, adequate time, and skilled teaching, our aspirations in this area, as in any other, are no more than empty hopes.

Why art education? Because without it the vast majority of our children will be denied access to the arts and to the opportunties to develop mental skills that work in the arts makes possible. We can choose to restrict our program and deny our children their cultural legacy or we can give them the opportunity to participate in the artistic wealth our culture possesses. What kind of children and what kind of culture do we wish? □

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[redacted] Corporation has drawn its own conclusions from the case studies discussed in the preceding chapters. These conclusions are based on Rand's own cross-site analysis of the seven districts and on its review of each case study. The Getty Center for Education in the Arts believes that these conclusions can inform both its own programs and future practice in the field of art education. The Center also hopes that school policymakers and art educators will thoughtfully consider these conclusions and their relevance to improving the quality of art education in America's schools.

Many art advocates, art educators, and art practitioners believe that a person who has not been educated in art is not fully educated. Nevertheless, that belief has not, by itself, gained art the status of a traditional academic subject or promoted the development of sequential, discipline-based art programs in the schools. This study demonstrates that districts can establish such programs. However, in analyzing and interpreting findings from the study, Rand researchers determined that change depends on influencing public perceptions about art, and learning more about providing this kind of education. According to Rand, the existence of several interrelated conditions will encourage more schools to adopt discipline-based art education:

- ☐ Support for art education must be broadened.
- ☐ Model programs must be developed to guide practice.
- ☐ Professional development at all educational levels must support training and instruction for such programs.
- ☐ The knowledge base must be expanded to inform training, program development, and methodology.

But who will create these conditions? By their nature, no one group is—or can be—solely responsible for all of them. The creation of these conditions depends on commitment and action from individuals, both within the educational system, and outside it.

SUPPORT FOR ART EDUCATION

The study shows that multiple, legitimate voices calling for strong art education are strategically important for change. Yet the concept of art education discussed in this report is generally neither well-known nor understood. Because art production activities have traditionally dominated classroom practice and teacher training, they are thought to define the field—not because discipline-based art education has been rejected. Though given these circumstances, how can programs based on this "new" concept gain wide support?

Without exception, the sites Rand studied showed that districts become interested in substantive art programs only where strong, politically adept advocates mobilize support.

Traditional art education networks have yet to create demand for strong art programs of any kind, much less to effectively mobilize the support it takes to change the priorities for art education. As Rand sees it, in the professional art and art education networks, the members generally talk only to each other. They do not communicate with the people whose support is needed to change the status and fortunes of art. This is unfortunate, because Rand believes that multiple, legitimate voices calling for strong art education are strategically important for change.

As a first step in generating support, art educators need to strengthen and activate existing art networks. They and art advocates can then develop "issue networks" or webs of influence outside the field to generate interest and enthusiasm among such diverse groups as state legislators, parent and community groups, and educators not directly involved in art. The latter's support is essential for getting art accepted as a basic subject, creating demand for discipline-based art education, and nurturing the development of the art curriculum.

To accomplish these ends, two changes are necessary. First, advocates must gain support for substantive art programs by expanding the rationale that guides art education and shapes classroom practice. Second, and dependent on the first, advocates must gain greater support from educational policymakers. This support is essential to changing the priorities that determine educational objectives and presently

give art education an inferior position in the curriculum.

As noted earlier, the concept of art education discussed in this report is generally neither well-known nor understood. And since production activities generally dominate classroom practice and teacher training, advocates need to make educational policymakers, university teacher trainers, curriculum planners, art specialists, and general classroom teachers aware of this new concept and enlist their support for it. Parents and other influential groups must also be motivated to demand this kind of art education.

Once the discipline-based art education concept gains wider support, advocates can work to overcome mechanisms in the system that implicitly "devalue" art education. These include high school graduation and college entrance requirements, the content and objectives of standardized tests, and the course work required for generalist and specialist teaching credentials.

College entrance requirements effectively determine what courses academically talented students will take, by specifying necessary course work and, implicitly, giving status to particular subjects. At most private universities and in many state systems, fine arts are not required for college entrance, and art courses do not count in determining entrance credits. Little wonder, then, that college candidates, their parents, and counselors assign art a low priority. Standardized tests have a similar effect: they generally ignore art in measuring the progress students make at elementary and secondary levels. Finally, when teaching credential requirements do not make art necessary for certification, teaching candidates get the message that art education has a second-class status.

THE NEED FOR MODEL PROGRAMS

Model programs are essential to win support for substantive art education and to provide guidance for districts and teachers. But as the study found, there are very few around. Among the dozens of nominees, art experts could identify only twelve programs that seemed sufficiently promising to justify visits, and, of those, only seven invited close study. Further, Rand's cross-district analysis showed that only two of those seven programs (Hopkins and Virginia Beach) fully embodied the model discussed in this report. That is to say, only two had discipline-based programs that balanced[2] art criticism, art history, and production, and documented their programs in a written, sequential, prescriptive curriculum. The other districts had strong programs but lacked the balance, the sequence, or the prescriptive curriculum.

This lack of model programs is self-perpetuating. Art advocates have a better chance of generating support if they can show policymakers, administrators, teachers, and parents what a strong art program can accomplish. Effective models are especially important for gaining teacher interest and advocacy. Teachers appropriately consider new or modified teaching practices with a conservative eye. This has often been labeled "teacher resistance to change" when, actually, it is professional concern about how a practice will affect their students. Teachers are typically unwilling to change unless they have confidence that their students will do predictably better—or at least no worse—under different practices. Models can help inspire this confidence.

Models can also guide districts in designing, establishing, and maintaining programs. They can suggest instructional approaches and various teaching practices. A well-developed model can suggest how different techniques work together, indicate required resources, and provide concrete examples for training. Such guidance is especially valuable for districts that, unlike several of our sites, cannot or do not want to undertake extensive development efforts.

This is not to say that one "best" model can serve in every environment. The districts studied developed their programs differently, and those programs were strong largely because they accommodated local realities and priorities. Given the significant differences among school districts, district personnel and university-based educators should work together to develop models and materials suitable to a variety of settings, resource bases, and educational philosophies. These field-based practices could become the nucleus of a dissemination/demonstration network that would support wider adoption efforts.

PROFESSIONAL DEVELOPMENT

The shift to discipline-based art education will require professional development at all levels of the educational system. Without that development, the present state of affairs will simply perpetuate itself. People form their impressions of art's importance and their ideas about the art curriculum during their post-secondary education. Consequently, development activities for university personnel are crucial to modifying the cycle in which "teachers teach as they were taught." Art education professors and teacher training faculty need exposure to the theories, principles, and practices that inform a discipline-based art program. And teachers, administrators, and other educators should be provided with relevant training.

In addition to taking part in preservice training, university personnel are vital for in-service education and special workshop efforts. Few districts have curriculum specialists or teachers who can translate theories of art and art education into a comprehensive curriculum. University faculty should serve as theoreticians, expanding the vision of local educators and bringing conceptual consistency to local plans. They can help translate theory into practice, interpreting abstract principles and making curriculum sequence reflect the nature of child development. Until academics and practitioners collaborate, there is little hope that theory will inform practice—especially in art history, aesthetics, and criticism.

Both generalist and specialist teachers need professional education in the concept of substantive art education and in the skills necessary for teaching a discipline-based program. But unless they intend to be art specialists, students preparing to be teachers now receive only token art training, and usually only in production. Even the training given to specialist teachers emphasizes production, neglecting art history, art criticism, and aesthetics. Only if these teachers are well trained in discipline-based approaches, and confidently understand the philosophical base and necessary techniques,

will classroom practices change significantly, consistently, and in the intended direction.

Teacher training and retraining will have the most immediate effects on the quality of art instruction. However, until educators and administrators outside the field realize their roles and responsibilities, no amount of teacher training can transform art education. Central office staff and principals also need professional development to learn what they can do to promote and sustain visual art programs and to guarantee the consistency and quality of classroom practice. The study shows repeatedly how critically they influence teachers' responses to changes and art's status in the curriculum.

DEVELOPING A KNOWLEDGE BASE

Although the arguments for accepting and teaching art as a basic subject are intuitively sound and compelling, the discipline-based art education approach will be advanced when further information and theoretical research are gathered. Such information would include the following:

- ☐ The number of art educators presently practicing in the nation's schools
- ☐ How much and what kind of art education elementary schools offer
- ☐ Art education enrollments at the secondary level
- ☐ How many postsecondary institutions offer training in visual art education
- ☐ The courses available to future art educators and general teachers
- ☐ High school graduation and college entrance requirements across the country

This census-like information is necessary to sketch the policy challenges facing art educators and to justify developing strategies that will mobilize support. However, the knowledge base must also include the findings of theoretical investigations. These findings will support development of practice and of an agenda for continuing research and scholarship.

The Rand Corporation's conclusions suggest how interrelated the issues involved in moving toward a discipline-based art education program are and how their resolution will influence the potential for substantive art education in this country. As the findings indicate, it would be counterproductive to generate political support without program models to fill the resulting requests. Getting educators interested in art education will only breed frustration until there is concomitant political backing or program development. Likewise, scholars and researchers cannot be expected to maintain their commitment to the theoretical and conceptual issues of art as long as they find little effective audience for their research. In short, discipline-based art education will not become a reality until art advocates, policymakers, educators, and researchers develop strategies to simultaneously promote change, put model programs in place, encourage professional development, and build the knowledge base needed to guide and enlighten art education practice.

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[1]The Rand Corporation, a research organization commissioned by the Getty Center for Education in the Arts to conduct a year-long study of art education in America's schools, drew many of its own conclusions from its cross-site analysis. Rand's conclusions and their implications for the future are detailed in this chapter. However, the Getty does not necessarily endorse or agree with all of the Rand conclusions presented.

[2]By balance, Rand means parity in terms of the status or value a program accords each of the disciplines, rather than equal instruction time spent on each.

MARGARET THOMAS
Rand Researcher

A policy analyst for The Rand Corporation's system sciences department in Santa Monica, California, Margaret A. Thomas holds a bachelor's degree in sociology and social work from the University of Michigan. She received her master's degree in social psychology, also from the University of Michigan, and her doctorate in policy analysis from the Rand Graduate Institute.

Dr. Thomas has extensive professional research experience in the areas of education, energy, and military manpower. Prior to joining the Rand, she worked as a research associate for the Bell and Howell Schools in Chicago and as a research assistant at the Institute for Social Research in Ann Arbor, Michigan.

Currently, Dr. Thomas is the director of field implementation on a study sponsored by the Conrad Hilton Foundation to design, test, and evaluate a drug prevention curriculum for use with 7th graders. She also acted as a principal investigator on the Getty Center's study, visiting the seven sites selected and analyzing data from each to derive policy recommendations for what the field of art education can do to foster more comprehensive programs in the nation's schools.

Widely published on a variety of education topics, Dr. Thomas co-authored volumes I and III of The Rand Corporation's Getty-sponsored report, *Art History, Art Criticism and Art Production: An Examination of Art Education in Selected School Districts*. In addition, she co-authored Rand's reports on energy crisis management and funding for special education. Her doctoral thesis, titled *The Role of the School Principal in Implementing Alternatives*, examined how principals can become involved in the initiation and implementation of innovative alternative programs within public school districts.

MILBREY McLAUGHLIN
Rand Researcher

Milbrey Wallin McLaughlin, a consultant to The Rand Corporation, served as a principal investigator on the J. Paul Getty Trust's study of local art education practices that attend to the disciplines of art criticism, art history, and art production. In her research analysis she paid particular attention to the willingness and ability of school districts to support art education in a time of declining resources.

Dr. McLaughlin holds a B.A. in philosophy from Connecticut College, as well as an Ed.M. in Education and Social Policy and an Ed.D. with distinction in Education and Policy from Harvard University. Her areas of specialization include qualitative analysis, education change and development, the politics of education, and intergovernmental relations in education.

Since 1983, Dr. McLaughlin has held the position of associate professor at Stanford University, serving as associate director of Stanford's Institute for Research on Education Finance and Governance, and as chair of the Evaluation Training Program. She has also taught courses in policy analysis and education change for UCLA's Graduate School of Education.

In addition to her academic work, Milbrey McLaughlin has engaged in numerous professional research projects. She was recently principal investigator on a study of intergovernmental relations under the New Federalism sponsored by the National Institute of Education. She has also acted as senior analyst and director of the telephone survey for a national study of teacher evaluation practices.

Dr. McLaughlin's written works include *Teacher Evaluation, State Efforts to Improve Local Educational Quality*, and *Education Policy and the States*, all published by Rand, along with a number of articles on education and policy analysis.

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PAGE 10:

Stamp
Photo, Ed Ikuta

Paint tube
Photo, Ed Ikuta

PAGE 11:

Portrait of the Artist's Son, Titus.
Circa 1645–50
Rembrandt van Rijn, Holland,
1606–1669
Oil on canvas
H: 64.8 cm W: 55.9 cm
The Norton Simon Foundation,
Pasadena, California: F.65.2.P

PAGE 12:

African belt masks
City of Benin, Nigeria, 19th c. (top),
18th c. (bottom)
Brass
H: 19.7 cm (both)
Museum of Cultural History: X65-9087
(top), X65-9086 (bottom)
University of California, Los Angeles
Gifts of the Wellcome Trust

PAGE 13:

Paintbrush
Photo, Ed Ikuta

Funerary offering
State of Colima, Mexico,
300 B.C.–A.D. 500
Ceramic
H: 38.1 cm
Museum of Cultural History: X81-246
University of California, Los Angeles
Gift of Mr. and Mrs. Skip Brittenham

View of the Arch of Constantine.
Circa 1740–42
Canaletto, Italy, 1697–1768
Oil on canvas
The J. Paul Getty Museum, Malibu,
California

PAGE 14:

Neck Amphora. Circa 520–570 B.C.
Greece, Medea group
Black figure vase painting
On loan to the J. Paul Getty Museum,
Malibu, California: S.82.AE.Z
Molly and Walter Bareiss Collection

Ptolemy III. 1961
Jean Arp, France, 1887–1966
Bronze sculpture
Franklin D. Murphy Sculpture Garden
University of California, Los Angeles
Photo, Karen Page

PAGE 15:

Paintbrushes
Photo, Ed Ikuta

PAGE 16:

La Place du Théâtre Français, Paris.
1898
(The Place du Theatre Francais, Paris.)
Camille Pissarro, France (b. West
Indies), 1830–1903
Oil on canvas
H: 72.4 cm W: 92.6 cm
Los Angeles County Museum of Art:
M.46.3.2
Mr. and Mrs. George Gard de Sylva
Collection

Palate knife
Photo, Ed Ikuta

PAGE 17:

One armchair from a set of two
armchairs and two side chairs
France, circa 1735–1740
Gilded beech, modern silk upholstery
H: 110.4 cm W: 76.6 cm D: 83.7 cm
The J. Paul Getty Museum, Malibu,
California: 82.DA.95.1-4

A Sake Party. Circa 1796
Rinkōsai, Japan
Kakemono: ink and color on darkened
paper
H: 36 cm W: 50 cm
Pacific Asia Museum, Pasadena,
California
On loan from The Kelton Foundation
Photo, William Hawkes

PAGE 18:

Abstract Plaque. 1964
Bernard Rosenthal, United States, 1914–
Bronze sculpture
Franklin D. Murphy Sculpture Garden
University of California, Los Angeles
Photo, Karen Page

Girl with Lillies. 1941
Diego Rivera, Mexico, 1886–1957
Oil on board
H: 121.9 cm W: 121.9 cm
Norton Simon Museum, Pasadena,
California
Gift of Mr. Cary Grant

Paint cans
Photo, Ed Ikuta

PAGE 19:

African costume and mask
Igbo peoples of Nigeria, circa 1950
Cotton appliqué
H (costume): 160 cm H (mask): 55 cm
Museum of Cultural History: X76-883
(costume), X76-882 (mask)
University of California, Los Angeles
Gift of Mr. Herbert Cole

PAGE 20:

Sushi
Photo, Hans Albers

Pencils
Photo, Ed Ikuta

PAGE 21:

Apple
Photo, Ed Ikuta

Trident Building, Los Angeles,
California
Photo, Paul Prosise

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